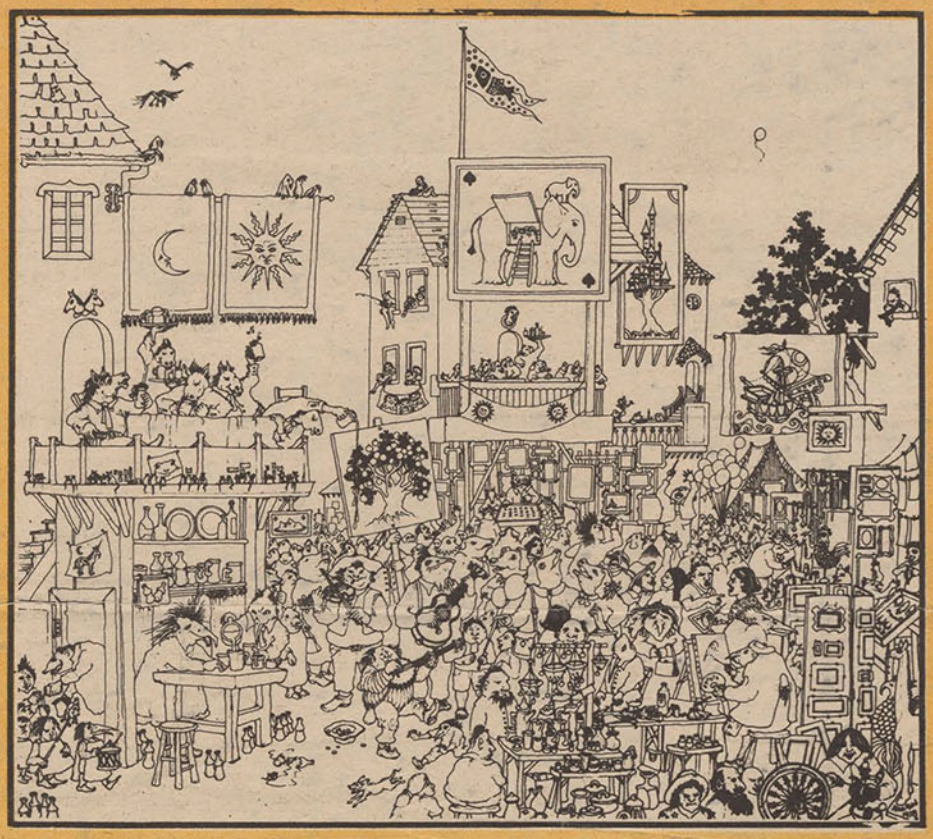
Ann Arbor Observer

ART FAIR GUIDE

1979



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Ann Arbor Observer
ART FAIR GUIDE 1979

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The Ann Arbor Observer ART FAIR GUIDE is a special edition of the Ann Arbor Observer, 206 South Main Street, Ann Arbor, Michigan 48104. Telephone (313) 769-3175. Publishers: Don and Mary Hunt. Associate publisher: Marla Camp. Art Fair editor: Mary Hunt. Art director: Marla Camp. Art Fair sales: Nina Finkbeiner, Vi Heise, Kate Jones, Marguerite Melander. Production: Judy Stone, Joan Gellatly.

PeterMax

The Valentine Gallery is proud as well as pleased to invite you to spend 'A Day at the Gallery.'

Now in progress is a one-man showing of the legendary Peter Max.

Included in the show are paintings and drawings from his early works which brought Max to the public eye and which made him one of the most viewed artists in the world. Also in the show are some newer works which allow you to see the versatility of subjects, moods, and media. The styles are too numerable to mention, and too varied to compare. Please come and enjoy the world of Peter Max.

Peter Max will be appearing at the Valentine Gallery for a reception in weeks to come. For information, call, write, or stop by the Valentine Gallery, 245 East Liberty (in the East Liberty Plaza), 662-7474.

Other artists to be represented:

Agam	Berrocal	Dali	Erte	Gallo	Lautrec	Miro*	Picasso	Simbari	Wesselman
Amen	Baulanger	Dine	Fini	Hundertwasser	Magritte	Moore	Reini	Simon	*coming soon — call for information
Alvar	Calder	Doty	Falon	Jenkins	Matisse*	Neiman	Rubin	Vasarely	
Appel	Chagall*	Dufy	Friedlaender	Knight	Max	Papart	Segal	Warhol	

Valentine Gallery

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or by appointment.

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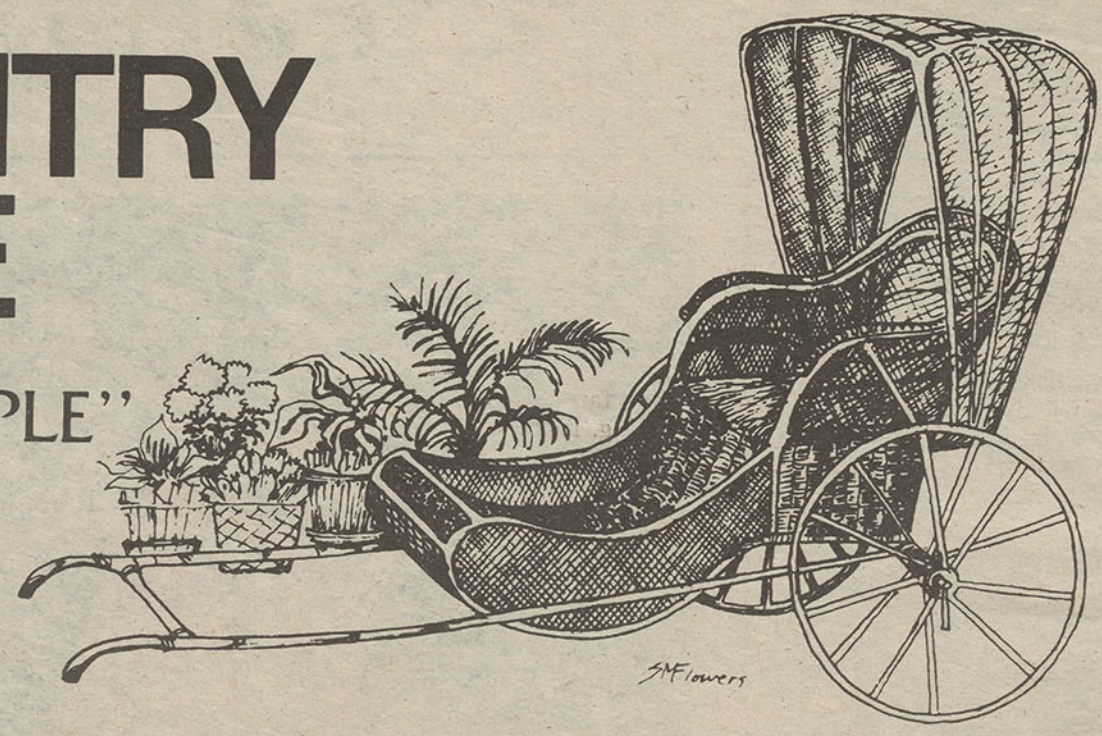

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SALE:
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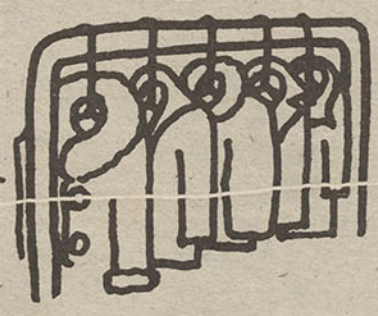

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ENJOYING THE FAIR without mental fatigue, heat stroke, and sore feet.

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A visit to the Ann Arbor art fairs can be more of a challenge than some people expect. July *is* the hottest month of the year in Ann Arbor, and the Art Fair has typically taken place during notable heat waves. This year the fair dates were moved a week later, to the fourth week of the month, because of next year's Republican convention in Detroit. It remains to be seen whether a later date will break the art fair weather jinx.

For suggestions on negotiating the fair as comfortably as possible, we contacted several art fair veterans and came up with these ideas:

1. *Outfit yourself sensibly:* comfortable flat shoes, a hat for the sun, suntan lotion or a cover-up if you're out all day and unaccustomed to strong sun. A canteen or thermos for water or tea will enable you to avoid long lines at refreshment stands when you only want something cold to drink. Eating before going to the fair helps avoid the real possibility of heat stroke. Tea and lemonade are better for you than carbonated pop, we're told. The carbonation can cause a harmful potassium reaction during heat stress.

2. *Park your car where you can leave it all day;* then forget about it. Vehicular movement is difficult during the fair, and parking is worse. Ample parking is available at Pioneer High (South Main and Stadium), Briarwood, Arborland (Washtenaw and US-23), and Plymouth-Green Shopping Center (Plymouth Road and US-23), with connecting bus service. See map on page 6.

3. *Choose what part of the fair and what events you want most to see.* You can't hope to see the entire fair in an afternoon or an evening. It could be done (with some hurry) in an afternoon and evening together, but with so much to see (1050 artists and over 100 events plus lots of tempting bargain tables in front of stores), the whole thing can become a blur unless you are selective.

Entertainment provides a change of pace from looking at objects. Our schedule of events (page 42) compiles nearly all prescheduled entertainment at fair time into a single calendar.

4. *Take advantage of the shuttle bus and shuttledecker* (see page 6 and centerfold) to cut down on walking. Remember, it's 1¼ miles of almost wall-to-wall people from one end of the fair at South University and Forest to the other end at Main and Huron.

5. *Time your visit to suit your needs.* Mornings are cooler and less crowded, evenings are busier. Wednesday morning offers the best selection, of course, and attracts many serious buyers. Thursday morning is the slowest, most unhurried time. Out-of-town visitors make Friday night and Saturday the busiest of all. The Main Street end of the fair is less intense and supplied with somewhat more restaurant seating.

6. *Don't push yourself.* When you're tired, move out of the mainstream and take a rest in the shade. Or stop at a restaurant for a relaxing meal or snack. (See our condensed restaurant directory on page 30.)

Heat, sun, and over-exertion can lead to fainting, heat exhaustion, and worse. For emergencies there is a Red Cross trailer at the corner of South and East University; or dial 911 for help. □

ABOUT THE COVER

Allan Reid creates extremely detailed pen-and-ink drawing and etchings which often incorporate animal characters and elements of Nordic folklore and medieval landscapes. An Ann Arbor resident, he has exhibited in the Ann Arbor Street Art Fair on South University since 1969. He also has a gallery for visitors in his home on Second Street.

Reid makes nearly all his living from art fairs, so he's quite familiar with the crowds and carnival atmosphere that inspired the gently satirical art fair fantasy that appears on our cover. It's full of surprising and inexplicable details: restaurant scenes, a nursery school class on a visit, a tiny mouse art fair off to one side. . . and much more.

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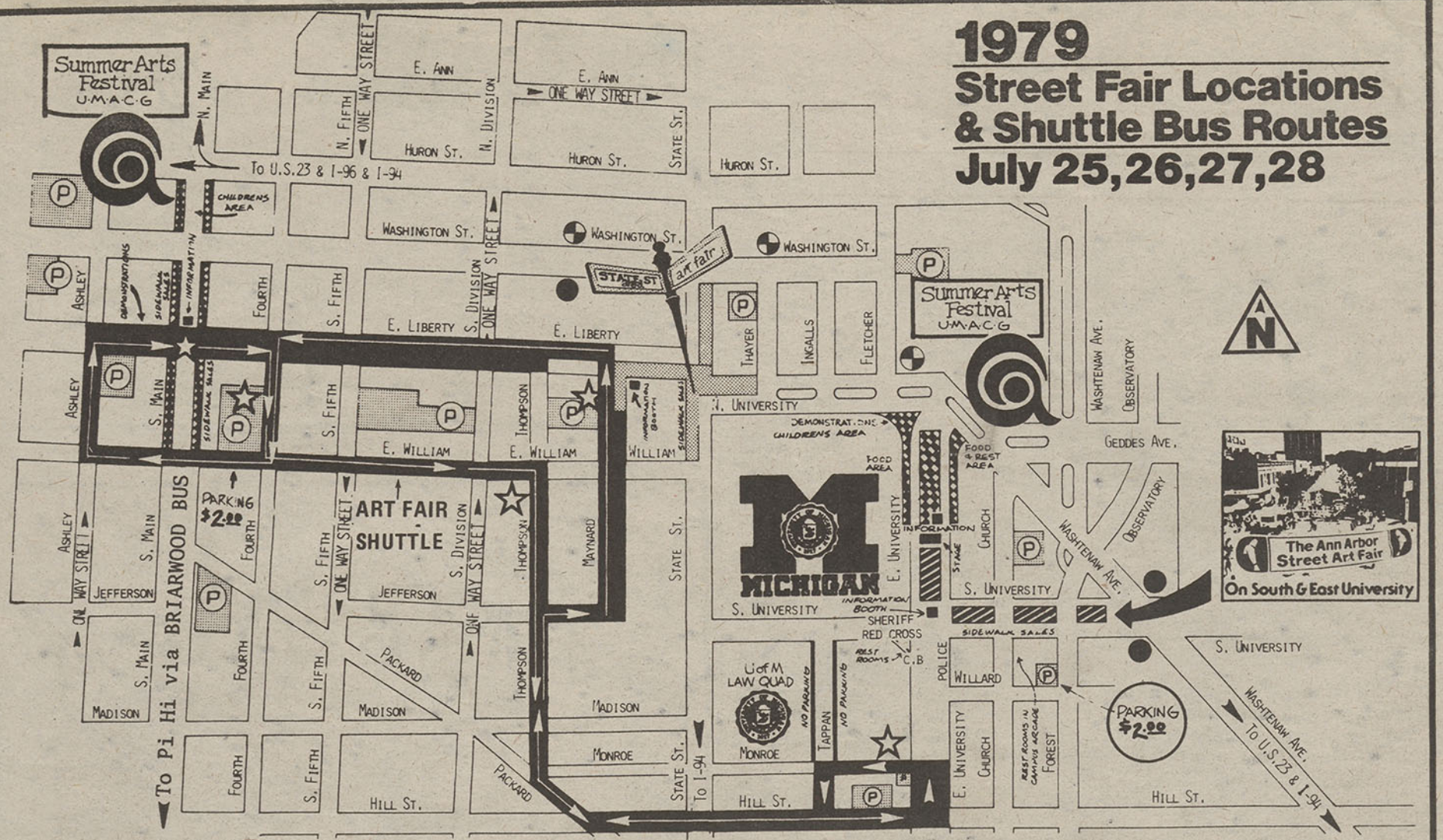
1979
Street Fair Locations & Shuttle Bus Routes
July 25,26,27,28



Art Fair Shuttle Schedule

SHUTTLE BUS PICK UP POINTS ☆
SHUTTLE BUS ROUTES ▬
WASHTENAW BUS STOP ●
BRIARWOOD BUS STOP ⊕

Prior to 6:45 p.m. you may catch the Plymouth Express at Pioneer, or the Briarwood Express at 4th and William to get to and from Pioneer. After 6:45 use the Art Fair Shuttle.

10:15 outbound to Pioneer High and Briarwood only. The shuttle bus that arrives at Fourth and William at 10:15 transfers to no buses. The last time you can transfer at Fourth and William to all areas is at 9:50 p.m.

LIB/MAIN	4th/WILLIAM	WILLIAM/ THOMPSON	EAST U./ SOUTH U.	NICKELS ARCADE	4th/WILLIAM
9 43	9 45	9 50	10 00	10 05	10 10
10 13	10 15	10 20	10 30	10 35	10 40
10 43	10 45	10 50	11 00	11 05	11 10
11 13	11 15	11 20	11 30	11 35	11 40
11 43	11 45	11 50	12 00	12 05	12 10
12 13	12 15	12 20	12 30	12 35	12 40
12 43	12 45	12 50	1 00	1 05	1 10
1 13	1 15	1 20	1 30	1 35	1 40
1 43	1 45	1 50	2 00	2 05	2 10
2 13	2 15	2 20	2 30	2 35	2 40
2 43	2 45	2 50	3 00	3 05	3 10
3 13	3 15	3 20	3 30	3 35	3 40
3 43	3 45	3 50	4 00	4 05	4 10

LIB/MAIN	4th/WILLIAM	WILLIAM/ THOMPSON	EAST U./ SOUTH U.	NICKELS ARCADE	4th/WILLIAM
4 13	4 15	4 20	4 30	4 35	4 40
4 43	4 45	4 50	5 00	5 05	5 10
5 13	5 15	5 20	5 30	5 35	5 40
5 43	5 45	5 50	6 00	6 05	6 10
6 13	6 15	6 20	6 30	6 35	6 40
6 43	6 45	6 50	7 00	7 05	7 10
7 13	7 15	7 20	7 30	7 35	7 40
7 43	7 45	7 50	8 00	8 05	8 10
8 13	8 15	8 20	8 30	8 35	8 40
8 43	8 45	8 50	9 00	9 05	9 10
9 13	9 15	9 20	9 30	9 35	9 40
9 43	9 45	9 50	10 00	10 05	10 10
10 15	10 13				

BUS ROUTES TO SHOPPING CENTER PARKING LOTS

Between Briarwood and Downtown
"Briarwood" bus leaves Fourth & William every 15 minutes between 3:15 pm and 5:45 pm, every half hour on the quarter hour between 9:00 am and 2:45 pm.
"Plymouth" bus leaves Briarwood every half hour on the half hour (10 am, 10:30 am, etc) between 7 am and 6:30 pm, every quarter hour between 3:45 and 5:15.

Downtown to Briarwood trip takes 15 minutes. Fare is $.35.

Between Plymouth Mall (at Plymouth and Huron Parkway) and Downtown
"Plymouth" bus leaves Fourth and William every half hour between 9:15 am and 3:45 pm, every 15 minutes between 4 pm and 5:45 pm. Last bus at 6:15 pm.
"Briarwood" bus leaves Plymouth mall every half hour between 8:07 and 3:22, every quarter hour between 3:37 and 6:22.

(Times on the half hour are, for example, 8:07, 8:37, etc. Times on the quarter hour are 3:37, 3:52, 4:07, 4:22, etc.)

Downtown-Plymouth trip takes 22 minutes in either direction. Fare is $.35.

Between Plymouth-Green Mall (at US-23) and Downtown
The "Liberty Shuttledecker" double decker bus leaves the northeast corner of the Marriott Inn parking lot each half hour on the hour. Fare is $.50.

Between Arborland (on Washtenaw at US-23) and Downtown
"Washtenaw" bus leaves Arborland every half hour between 8:15 am and 4:15 pm, every quarter hour between 4:30 and 5:45. Last bus at 6:15.
"Washtenaw" bus leaves Fourth and William for Arborland every half hour between 8:45 and 3:45, every quarter hour between 4 pm and 5:45 pm. Last bus at 6:15. Monday-Friday only. Arborland trip takes 30 minutes.

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THREE FAIRS IN ONE

For four days each July central Ann Arbor turns into something approaching a giant Middle Eastern bazaar, with booths, bargains, music, and wall-to-wall people. It started years ago as the Ann Arbor Street Art Fair on South University. Now it's three separate art fairs around the campus and on Main Street, too, with over a thousand artists.

Many fair goers don't realize the significant differences among the three fairs. The Ann Arbor Street Art Fair on South University is the oldest, and it is juried on the basis of quality (see story on page 5.)

The established reputation of the Street Art Fair drew the crowds which induced other groups to sponsor and start simultaneous fairs.

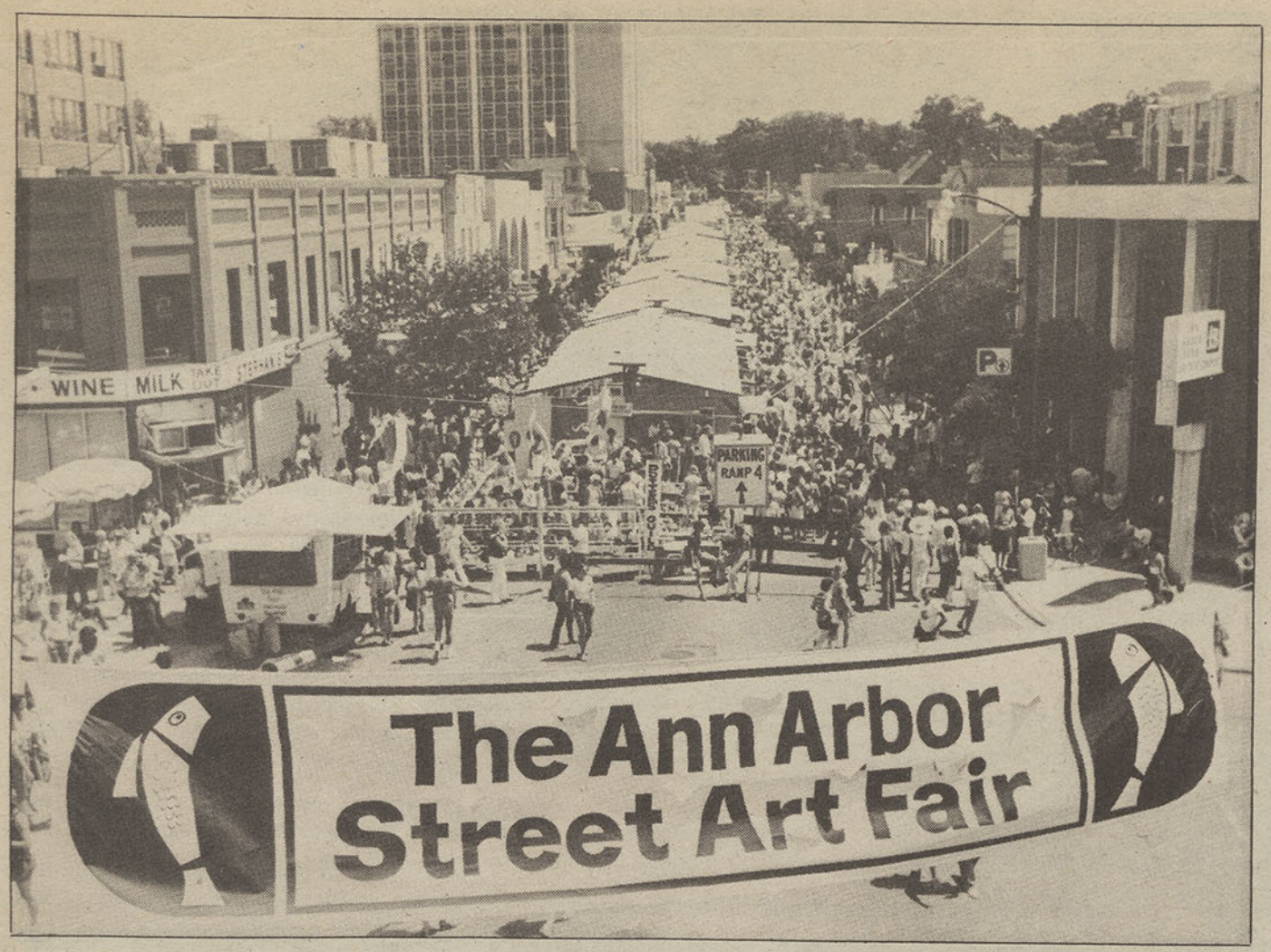
The Summer Arts Festival, now on East University and on Main Street, began in 1970 when university students and other craftspeople who weren't part of the Street Art Fair started their own free (i.e., non-juried) fair. Out of it grew the University of Michigan Artists' and Craftsmen's Guild, which runs the Summer Arts Festival (see story on page 8.)

The State Street Art Fair, organized by the State Street Area Association, is held on Liberty, Maynard, and North University Streets. It was started in 1961. Its exhibitors are now being juried, too. (See story on page 22.)

Artists and special events make the fairs more than a huge temporary shopping center for art, crafts, and clearance bargains. You can talk directly to the artists about their work, something you can't do in a gallery or store. Demonstrations illustrate the process of producing art and crafts.

Outdoor concerts and special performances abound at the art fair. (See events calendar, page 42.) Many of Ann Arbor's most popular musical groups perform at the art fairs each year, providing fair-goers with an outstanding opportunity to sample the city's folk, rock and jazz scene at no cost.

The art fair is a four-day extravaganza in the grand American tradition of too much of everything. To enjoy yourself without doing yourself in, it's important to plan your fair-going strategy. We hope this guide, with its detailed information on the fairs and artists, on events, and on shopping, will be a help. □



Wallaby, Inc.

THE ANN ARBOR STREET ART FAIR . . . the one that started it all.

Place: South University and part of East University.

Time: 9 a.m.-9 p.m. Wednesday, Thursday and Friday, 9 a.m.-7 p.m. Saturday.

Size: 250 individual artists, plus unjuried group showings by Ann Arbor senior citizens, high school students, and the Ann Arbor Potters Guild.

Organizer: The Ann Arbor Street Art Fair, Inc., a non-profit organization composed of volunteers, mainly artists, craftspeople, South University merchants, and civic groups. Wallaby, Inc., an advertising and public relations firm, provides professional staff coordination. The fair is funded by artists' registration fees ($40), 3% of all sales, and a contribution from South U merchants.

For information about next year's fair: Write Ann Arbor Street Art Fair, Box 1352, Ann Arbor 48106, or call 663-3357. To apply for fair, write after September 1 and before December 31.

History: Started in 1960, near the beginning of the nation-wide art fair boom, when South University merchants planned an outdoor art show in conjunction with their Summer Bargain Days, the fair was timed to complement a summer arts conference for teachers held at The University of Michigan. The first fair was simple, with 99 artists displaying their works on ropes strung between parking meters. One merchant donated paper Japanese fish kites, which have become the fair's symbol. By 1963 the fair had grown so much that a decision was made to limit the number of exhibitors to its present size, around 300 in all.

Since the early 1960's art fairs have developed into a big business that provides a living for thousands of professional artists. The Midwest (especially Michigan) and Florida are the centers of art fair activity. Among artists the Ann Arbor Street Art Fair has the reputation of being very well organized and lucrative, definitely one of the five most important fairs nation-wide in terms of sales to the general public.

Financial statistics are a closely-guarded secret, but the Street Art Fair is said to gross about $400,000 in four days, and a successful artist can do $10,000 worth of business (some say up to $30,000).

Artist selection procedure: A four-member acceptance committee of artists reviews the fair displays of all individual exhibitors. Those whose works are not up to overall fair standards are not invited to return.

40 to 60 spaces for new artists open up each year, for which there are 500 to 600 applications. Each applicant submits three to five color slides of his or her work.

From an expanded pool of 25 working artists, acceptance committee chairwoman Tina Weiner organizes jurying sessions of up to five artists for each medium. They rate applicants on the basis of quality and creativity.

Slide jurying has its drawbacks, according to Weiner. "Some works can look better on the screen than in the flesh because of the magic of color photography. On the other hand, many people don't know how to shoot slides for a jury." So it's important for the acceptance committee to jury the actual works displayed at the fair. Exhibiting artists are also asked to evaluate other artists in their media, a procedure which allows artists input but may also be a conservatizing influence.

Comments: Because it is heavily juried, the Street Art Fair has a higher overall quality and level of consistency than the other fairs. (The special group exhibits by high school students, senior citizens, and the Ann Arbor Potters Guild do not follow the regular jurying procedure.) But because long-time exhibitors tend to be invited back unless their work is clearly inferior, and because well-established artists are involved in selection, heavily experimental art outside the mainstream of current trends may be underrepresented.

As art fairs nation-wide have become big business, the fine arts

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(painting, drawing, and sculpture) have tended to diminish, while crafts have proliferated, largely on account of their practical popular appeal and lower price tags. The Street Art Fair's controlled jurying has kept a good representation of fine arts in this fair, but, according to one long-time exhibitor, the painting and sculpture has become significantly less abstract and experimental in nature.

Physically the Street Art Fair is the most crowded and warmest part of the fair. South University's east-west orientation keeps it sunny all day long and street trees provide little shade. The East University branch is more comfortable and less hectic. Despite the physical drawbacks, for many seasoned fair-goers this fair is definitely the one to see first.

Noteworthy features

The Graceful Arch— a striking free-form tensile structure of aluminum and sailcloth which covers the stage on East University. Designed by Kent Hubbell's U-M architecture class for the 1977 fair.

The Potters' Guild Booth at the Ann Arbor Street Art Fair. *Wallaby, Inc.*

A Red Cross trailer is located on East University just south of South University. Emergency first aid, including ice packs for heat stress, is available.

Publicity booths for political groups and community organizations line the sidewalk leading to the Engine Arch at East and South University. Displays and free literature give fair-goers a good idea of current causes and local concerns. (Not directly connected with the Ann Arbor Street Art Fair.)

Children's activities areas this year feature international arts and crafts demonstrated by members of Ann Arbor's international community in honor of the International Year of the Child. Children can draw, paint, and do crafts with materials and instruction provided at no charge. Youngsters between 5 and 12 are encouraged to participate at either of two children's areas—one on East University near the Graceful Arch and stage, another on South University in front of the Campus Theater.

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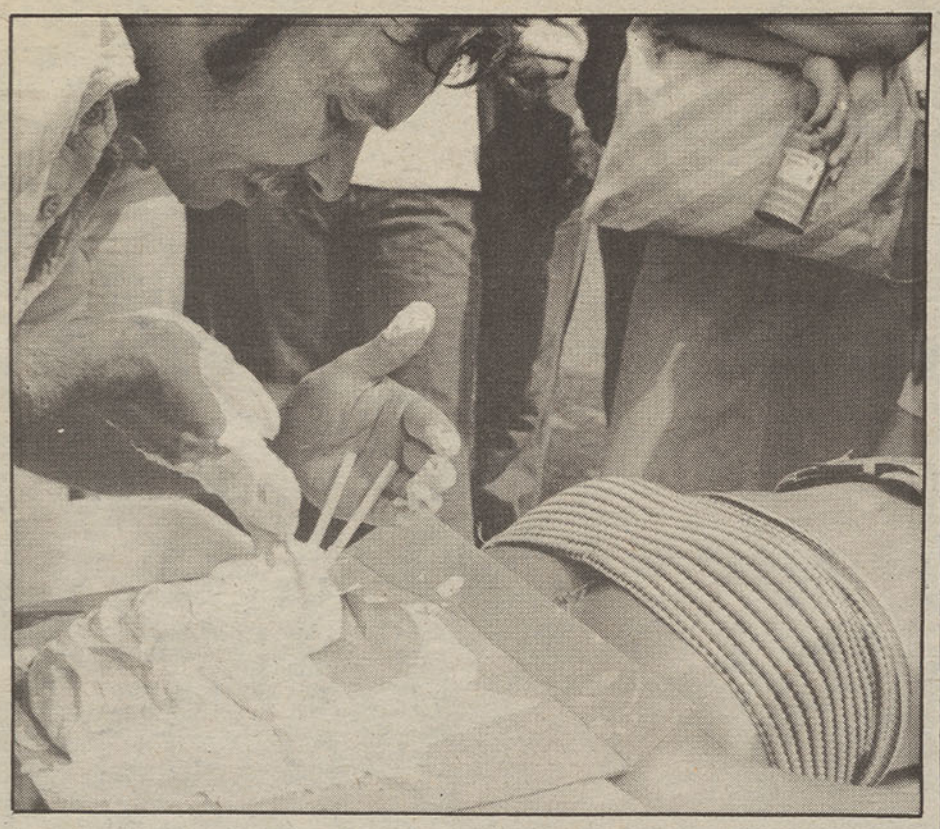


Wallaby, Inc.

Larry Oughton demonstrates plaster face-casting on a voluteer from the audience.

DEMONSTRATIONS

Demonstrations by artists at the Street Art Fair are done at their booths. The schedule isn't made final until just before the fair begins. A master schedule is posted at the information booth on East University at South University. Individual artists post their demonstration times on their booths.

This year's demonstrators are:

Woodcarving—Carl Wesenberg, Gainesville, Florida

Chinese paper cut-outs—Pi-ping Savage, Ann Arbor

Tapestry—Ingrid Cole, Ann Arbor

Porcelain slip-cast sculpture—Janka McClatchey, Ann Arbor

Watercolor—Fran Larsen, South Haven, Michigan; Borys Buzkij, La Grange, Ohio

Jewelry—Pat Garrett, Ann Arbor

Weaving—Joyce Jones and Jane Hawkins, Ann Arbor

Double-wall clay construction—Penelope Fleming, Rochester, New York

Pewter casting and fabrication—Robert Bruya, Grove City, PA.

Wheel-thrown pots—Ann Arbor Potters' Guild; Stephen Jepson Geneva, Florida

Intaglio printing—David Bigelow, Murfreesboro, Tennessee

Photo etching and tinting—Rita Dibert, Oneonta, New York

Acrylic painting—Dot Booth and Clay Davis, Knoxville, Georgia

Wood block prints—Peter Cole, Sun Prairie, Wisconsin

Batik—James Kirkell, Cleveland Heights, Ohio

Leather—John Flemming, New Orleans, Louisiana

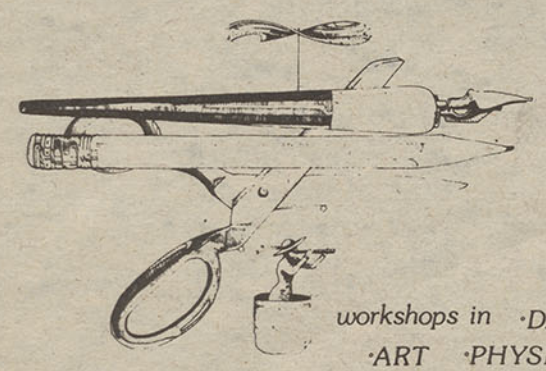
Spinning—Donna Botero, Whitmore Lake

Silk screen prints—Joan Beaver, Ypsilanti

Hand-built ceramics—Todd Warner, Petoskey, Michigan

Welding—Louis Torres, Linwood, Michigan

Glass blowing—Kent Ipsen, Richmond, Virginia



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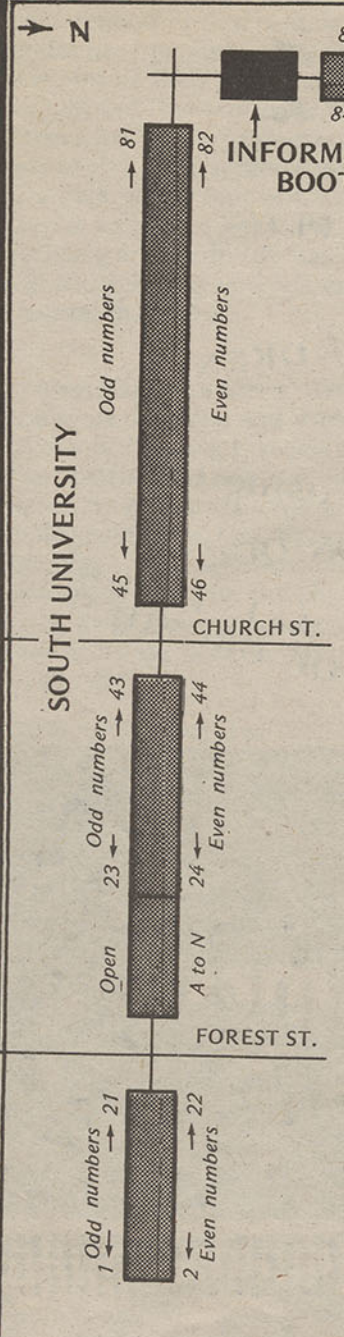

EXHIBITORS at the Street Art Fair

KEMNITZ

8 Gary Adams, prints
41 Arnold Alaniz, paintings & prints
31 Marion Allen, stained glass
137 Pamela Allman, jewelry
Open K Robert Anderson, clay
66 Fumi Tanaka Ankrum, jewelry
1-4 Ann Arbor Public High School Students
70 Leon Applebaum, glass
86 Jean Appleby, clay
Open C Jack Arnold, sculpture
24 Phil Austin, paintings
95 Belva & Clyde Ball, sculpture
33 Robert Bartlett, glass
27 Jean Battles-Irvin, fiber
Open E David Batz, clay
57 Joan Beaver, drawings & prints
8 Guy Bellaver, sculpture
121 Richard Benda, paintings
136 Thomas Benesh, clay
65 M. Lynne Bennett, jewelry
36 Robert Bennett, clay
97 Louise Bernard, paintings & prints
131 David Bigelow, drawings & prints
52 Howard Bond, photography
115 Dot Booth, paintings
44 Donna Botero, spinning
9 Auta Bradanza-Davis, jewelry
121 Christopher Bragg, clay
20 Eve & Robert Bragg, paintings
89 Bethia Brehmer, prints
118 Peggy Brown, paintings
132 Robert Bruya, jewelry
61 Allen Bryan, jewelry
139 Richard Burd, photography
43 Borys Buzkij, paintings
148 Walter Cade, III, paintings
54 David Capps, photography
99 Frank Cassara, prints
15 Hsing-Hua Chang, paintings
107 Bob Christiaansen, jewelry
146 Morgan Clifford, fiber
134 Nanci Blair Closson, paintings
29 Ingrid Cole, fiber
130 Peter Cole, paintings & prints
98 William Coombs, clay
Open H Molly Cowgill, clay
27 Susan Crowell, clay
Open L Robert Crystal, clay
67 John Culik, prints
17 Eileen Clark Curtin, jewelry
49 Karnig Dabanian, glass
120 Kathy Dambach, clay
31 Robert Danner, paintings & prints
113 Clay Davis, paintings
10 Sheila Davis, drawings
6 Bob DeFrates, drawings & prints
125 Stephen DeSanto, paintings
78 Amanda & Thomas DeWitt, jewelry
133 Rita Dibert, prints, drawings & photographs
Open N Paul Dresang, clay
63 Sara Drower, paintings & drawings
82 Joel Durand, paintings
39 J. Paul Eaton, drawings
86 David Edelstein, jewelry
55 Daniel Edler, glass
28 Enrico Embroli, paintings
84 Monte England, sculpture
59 Joseph English, prints
102 Howard Etter, paintings
33 Bobby Falwell, wood
24 Phyllis Fannin, paintings
49 Patrick Farrell, paintings
17 Penny Feder, prints
50 William Fiorini, jewelry
53 Dale Fisher, photography
10 David Flatt, wood
150 Penelope Fleming, clay
11 Francine & John Flemming, leather
145 Rex Fogt, clay
Open I Scott Frankenberger, clay
145 Neil Frankenhauser, paintings
72 Curt Frankenstein, prints
65 Carol Furtado, fiber
124 Chris Gabel, jewelry
51 Hannelore Gabriel, jewelry
117 Theodore Gall, sculpture
149 Pat Garrett, jewelry
111 John Gaskins, clay
46 Loren Getz, sculpture
23 Robert Giese, drawings & prints
47 Susannah Pierce Gillies, jewelry
63 Winifred Godfrey, paintings & prints
110 Silvie Granatelli, clay
40 Thomas Gray, drawings & prints
48 John Groot, pewter
119 William Haendel, sculpture
85 Lynn Hammer, clay
106 Stan Hansen, paintings
Open F Gary Hart, clay
59 Yosuke Haruta, clay

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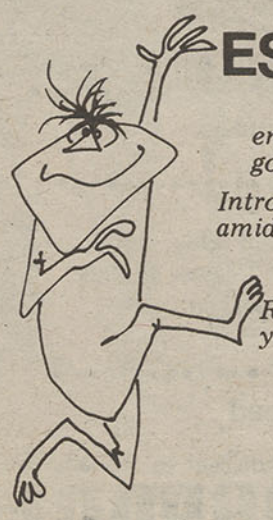

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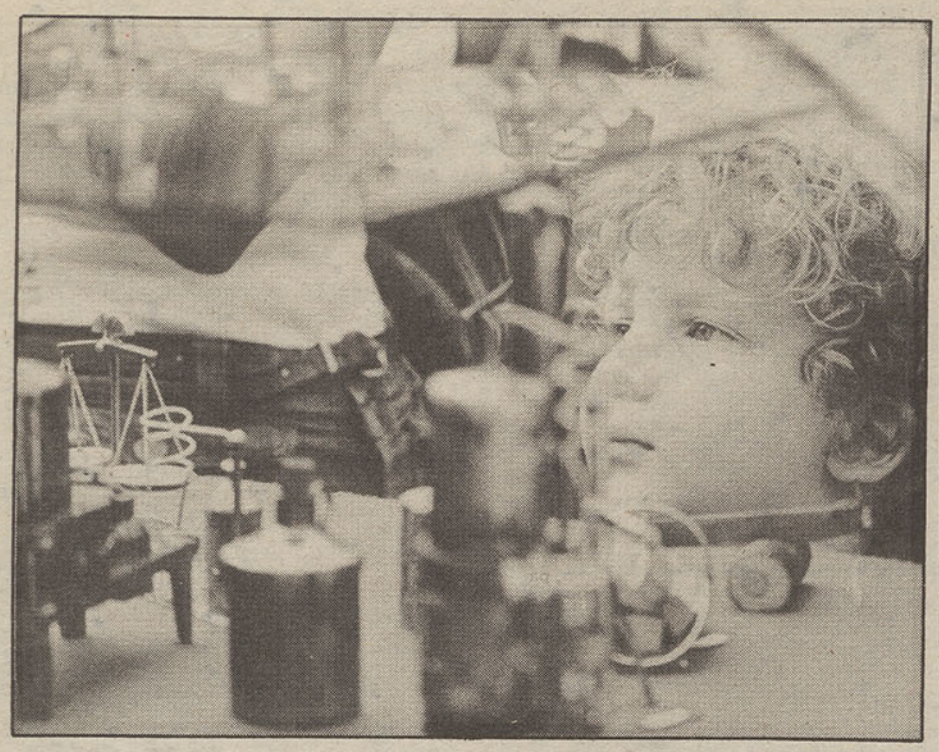

Wallaby, Inc.

42 Jane Hawkins, fiber
128 David Henne, jewelry
92 David Hessler, paintings
94 Frances & Michael Higgins, glass
38 Butch Honeck, sculpture
142 Craig Howell, glass
90 David Huchthausen, glass
29 Fredrick Hunter, jewelry
146 Dick Huss, glass
109 Kathy Edelman Hutchinson, fiber
67 Victor Ing, paintings
25 Kent Ispen, glass
28 John Jauquet, jewelry
96 Stephen Jepson, clay
104 Tom Jipson, fiber
135 Robert Johansen, paintings
141 Don Johns, clay
116 Gilbert Johnson, glass
44 Joyce Jones, fiber
79 George Kafka, sculpture
119 Thomas Kapheim, drawings
139 Jonathan Kaplan, clay
109 Patricia Karnes-Stinson, jewelry
100 Pat Kelly, fiber
14 Steven Kemenyffy, clay
13 Susan Kemenyffy, clay
108 Floyd Kemp, clay
34 Gail Kendall, clay
19 Richard Kessler, drawings
34 Charla Khanna, fiber sculpture
21 James Kirkell, batik
141 James Kleen, paintings
122 Robert Klunk, prints
41 Richard Kramer, sculpture
142 David Kroos, prints
61 S. Ann Krupp, jewelry
137 Lenore Lamsa, fiber
93 Fran Larsen, paintings
83 Hal Larsen, paintings
129 Julie & Tyrone Larson, clay
46 Dean Lauderdale, drawings & prints
87 Christine LePage, clay
77 Robert Levin, glass
51 Helen Liljegren, fiber
83 Len Lindsay, clay
71 Jon Lockard, paintings & drawings
73 John Long, photography
87 Sandi Lummen, fiber
147 Christopher Lynch, drawings
89 R. Lyons, prints
Open M Thomas Mann, jewelry
37 Sandra Marchetti, paintings & prints
Open G Timothy Mather, clay
105 Marcia & Ross Mazur, clay
22 Bunny McBride, clay
103 James McBride, paintings
32 Janka McClatchey, clay
107 James McConnell, paintings & prints
122 Dennis McWilliams, prints
136 Wayne Meineke, paintings & drawings
68 J.D. Millar, leather
99 Ed Miller, jewelry
88 Patrick Moore, wood
143 Ron Moss, sculpture
108 Mathias Muleme, prints
Open J David Musson, leather
134 James Myford, sculpture
140 Thomas Neis, jewelry
144 D. William & Mary Ann Nibbelink, jewelry
66 Rudolph Ohrning, paintings
19 Larry Oughton, clay
35 Tom Paar, paintings
16 Marjatta Pajula-Salvat, fiber
73 Tseng-Ying Pang, paintings
106 Frank Parkel, jewelry
26 Jeanne Parker, paintings
118 Lee Peck, jewelry
54 William Pelletier, photography
30 Susan Perkinson, prints
18 David & Joyce Petrakovitz, clay
147 Tom Phardel, clay
39 Paul Pinzarrone, paintings
37 Ted Planten, paintings
123 Michael Plunkett, paintings
48 Steve Polomchak, paintings
81 Potters' Guild, clay
J.T. Abernathy
Penelope Barlow
Maria Carter
Mary Chambers
Mary Chuang
Gail Dapogny
Royce Disbrow
Pauline Elliott
James Heinonen
Jean Hazen
Linda Heckenkamp
Ethel Lewis
Edwin Lindberg
Roann Ogawa
Jan Powers
Donna Rea
Helena Schlorff
Bobbi Stevens
Sue Stoll
Elaine Wolf
Donna Zajonc
90 Margaret Prewett, prints
26 Dale Raddatz, clay
117 Frank Raconcay, paintings, prints, drawings
140 Joseph Ramsauer, paintings
77 Allan Reid, drawings
127 Richard Ritter, glass
124 John Rocus, wood
55 Michael Rubin, photography
116 Stormy Anne Sandquist, paintings
58 Pi-Ping Savage, Chinese paper cut-outs
97 Ken Schmidt, jewelry
53 Gary Scott, sculpture
125 Dee Segula, pewter
75-76 Senior Citizens Guild
79 Leonard Sher, photography
91 Marc Sijan, clay
127 Natalie Silverstein, enamels
135 Roger Sloan, wood
70 John Soulliere, batik
88 T.R. Speer, prints
23 Jerry Stangl, paintings
74 Hadwiga Steckler, fiber
52 Oscar Stewart, photography
62 Betsy Stoinoff, jewelry
7 Susan Sturgill, drawings
85 Linda Stych, batik
62 Martin Sudars, paintings
128 Douglas Sweet, glass
25 Thomas Thiery, paintings
100 Hugh Timlin, sculpture
126 Pat Diacca Topp, enamels
69 Louis Torres, sculpture
5 Don Townsend, paintings
Open D Bill Tyner, clay
126 Thomas Venner, clay
123 Sylvia Vigiletti, glass
30 Alan Vigland, clay
92 David Vinson, jewelry
64 Jonathan & Joy Wallace, paintings & prints
110 Val Walters, drawings
114 Todd Warner, clay
104 Frederick Warren, glass
101 Judi & Ralph Warren, paintings & drawings
120 Linda Weghorst, fiber
112 Carl Wesenberg, wood
80 Jean Wetzler, paintings
60 Grace & William White, wood
56 Norbert Witkowski, sculpture
45 RoseAnna Tendler Worth, enamels
103 Charles Wright, Jr., glass
Open B Brent Young, glass
12 Heshi Yu, paintings
138 Allan Zee, photography
Open A Joseph Zeller, clay

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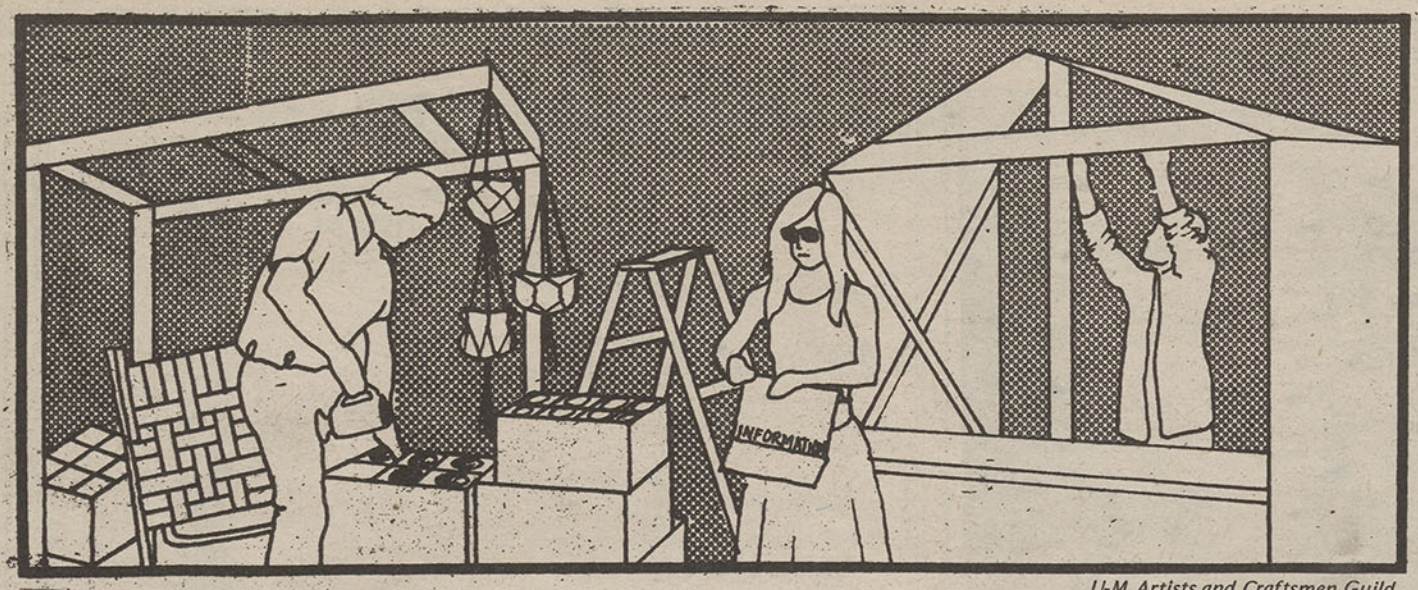

U-M Artists and Craftsmen Guild

THE SUMMER ARTS FESTIVAL sponsored by the University of Michigan Artists and Craftsmen Guild.

Place: Two locations, one on East University at North University, and one on Main Street between William and Huron.

Time: 10 a.m.-10 p.m. on Wednesday, Thursday, and Friday, 10 a.m.-7 p.m. Saturday.

Size: 700 exhibitors at the two locations.

Organizer: The University of Michigan Artists and Craftsmen Guild, a division of the University Activities Center (UAC). The Guild has full-time professional administrators, Celeste Melis and Helen Welford. The Guild also organizes three other art fairs for its membership. The 700 members include any interested university students together with those working artists and craftspeople who have waited (sometimes as long as five years) for the limited number of non-student Guild spaces to open up.

The Guild also organizes low-cost classes and workshops in many media. They are open to the general public.

The Summer Arts Festival is financed by a fair fee of $45 for students, $60 for non-students. No percentage of sales is collected.

For information about the Guild and next year's fair: Contact the University of Michigan Artists and Craftsmen Guild, 2nd floor, Michigan Union, Ann Arbor 48109, or call 763-4430.

History: As the crafts movement blossomed in the late sixties and early seventies, many artisans who did not apply to the existing South University Street Art Fair or were not accepted by it began to set up shop informally along adjoining streets and the Diag. The established Street Art Fair, which bore the costs of promotion and organization, regarded them as "poachers" with considerable justification, and began working with University officials to limit their activities. In response, a group of U-M art students organized the "free fair" in 1971. It was free in two ways: open to all without jurying, and open without a fee. Participants in the first free fair got permission from University officials to have blankets and booths along South and East University bordering the campus.

By the summer of 1972 there were 200 exhibitors. In 1973 the Artists and Craftsmen Guild was formed to organize this and other fairs, and the free fair became known as the Summer Arts Festival. In 1974 expanding numbers of exhibitors led to starting a Main Street branch of the fair.

Artist selection procedure: The Summer Arts Festival is not juried because the sponsoring Guild is dedicated to the idea of providing a marketplace for artists and craftspeople at all levels. Still, much attention has been paid to developing standards of handcraftsmanship that exclude prefabricated materi-

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U-M Artists and Craftsmen Guild

Booth structures at the Summer Arts Festival are made by the exhibitors.

als like mass-produced cast belt buckles, decoupage kits, purchased molds for ceramics, and the like. Guild standards of handcraftsmanship have been in effect for three years; they have upgraded the fair significantly.

Further standards are being developed for next year's fair which will require beginning artists to show meaningful development and creative achievement after a two-year "apprentice" period. "Apprentice" exhibitors will work with advisors who are skilled in their media. The advisors will critique the apprentices' work according to adopted Guild standards developed for each medium. They will offer guidance and evaluate progress after two years to determine whether apprentices have achieved "master member" status in their media. Only master members can continue to exhibit in fairs after two years.

Currently Guild membership and handcrafted items are the only prerequisites for exhibiting in the Summer Arts Festival. Any U-M student can join the Guild, non-students must wait for space to open up, and and currently there's a five-year waiting list.

Comments: Of the three fairs, the Summer Arts Festival certainly offers the most varied assortment of exhibitors and merchandise. Many well-established professional craftspeople who have exhibited ever since the free fair days have continued to show in this fair because they like its looser atmosphere and the idea of the Guild as an organization of artists and craftspeople of all levels. Lack of organized jurying makes for a broader range of experimental possibilities, some successful, some not. Beginning craftspeople produce less expensive items that appeal to casual buyers.

So, though there's a certain amount of mediocre work at this fair, it's balanced by enough high-quality work to avoid a schlock commercial image. The fair is well organized and intelligently promoted; it has a good reputation among artists, as evidenced by the long waiting list.

East University is a pleasant, tree-shaded space where exhibitors with most seniority prefer to have their booths. It has a sizable outdoor eating area with tables. The Main Street branch is becoming better established each year. It's less crowded, with more restaurants than the eastern end of the fairs.

Special features of the Summer Arts Festival

Demonstrations and entertainment performances alternate every half hour at two locations, on both East University and Main Street, from 11 a.m. through 7 p.m. daily. See map, page 6, and schedule, page 42.

Food in great variety, ranging from hot dogs and pop to spicy Indian dishes, Mexican favorites, and whole wheat vegetable-filled chapatis, is sold near the intersection of East and North University. (See map, p. 16.) Picnic tables provide a place to rest.

Children's activity centers (see map, p. 16) are at both parts of the festival. Supervised by Child Care Action Center and Corntree day care co-op, children can make puppets, draw, paint, and work with wood blocks. No charge.

Banners, newly designed for this year's fair by Nancy Lewis, hang from each booth to identify the medium in which each artist works.

"The Silent Critic" will be a life-size image of an ideal art fair patron. Two such figures will be constructed at Main and Liberty and at the north end of East University by competing teams of Guild members. Materials are paper-mache, tissue paper, textile remnants, yarn, string, and sundry Arts Festival promotional materials. The "Create a Patron" figures will be judged for originality of form and concept. □

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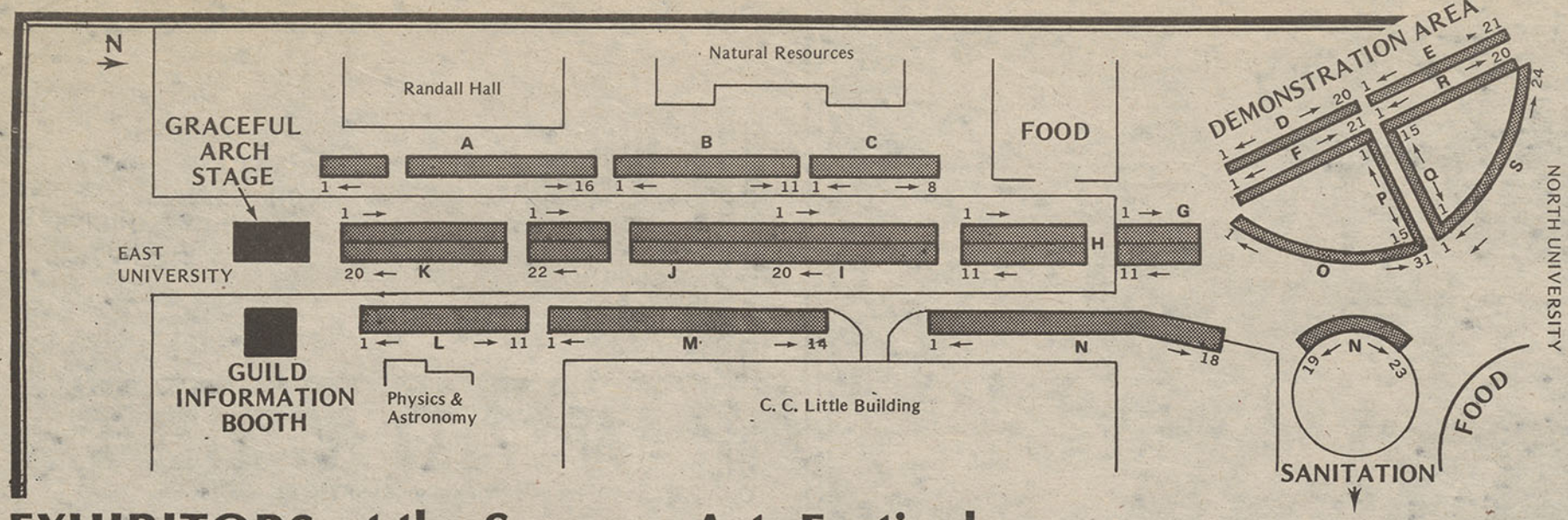

EXHIBITORS at the Summer Arts Festival

P-4 Nancy Abbott, batik
E-3 Jane Abshier, collage
O-4 Nancy Aires, jewelry
Q-8 Deena Albers, oil painting
S-18 Eve Alfille, jewelry
E-21 Mark Allen, antlers
O-31 Ann Anagnost, ceramics
L-8 Bonnie & Leith Anderson, leather
J-10 Stephen Anderson, wood
F-15 Mary Andrews
J-22 Sharon Arnold, leather
P-8 Wayne & Mary Babcock, jewelry
F-11 Susan Bailey, silkscreen
L-5 Patricia Ballard, ceramics
H-2 Mike Barnes
A-12 C. M. Barton, quilling
H-3 Lor Beausoleil, wood flutes
J-16 Diane Belcher, soft sculpture, wood
O-19 Henry Benson, painting
D-4 Rex Benson, sculpture
Q-6 Aileen Berg, watercolor
D-7 John Bergasse, metal sculp.
O-10 Martha Bernstein, jewelry
A-14 John Berry, jewelry
M-10 Jerry Berta, ceramics
P-12 Marilynn Bicsak, batik
H-5 Marilyn & Ronald Bishop, jewelry/sculpture
K-19 James Black, ceramic sculp.
M-13 Chloe Boehm, watercolor/silkscreen/drawings
O-14 Sue & Russell Bolt
F-4 Jack Bond, wood sculpture
L-9 William Borden, watercolor
N-8 Pat Borg
D-5 James Boucher, painting
D-11 David Brackett
E-11 Peter Brenner, jewelry
H-7 Sally Brooks, st. glass
J-20 Jay Brophy, ceramics
A-7 Elizabeth & Ann Brown, ceramics
O-7 Judith Brown, wood
Q-14 Chris Buczynski, jewelry
K-16 Joan Budris, painting
N-7 Curtis Burrell, leather
B-6 Valerie Bursaw, jewelry/enamel
M-15 Kathy Burtscher, soft sculp.
J-12 Frank Cacich, wood
H-15 Bud Campbell
D-3 Dan Carlock, ceramics
R-5 Lucinda Carlstrom, watercolor mixed media
O-3 Dan Carmichael, ceramics
O-15 David Cary, wood
C-6 Susan & James Caulfield, jewelry
S-15 Linda Chaikin, pottery/photography
K-10 Marsha Chamberlin, ceramics
J-19 Betty Christopher, ceramics/fiber & wood wall hangings
J-18 Kenneth Christopher, jewelry
O-1 Fran Ciampa, leather
E-4 Julie Clark
J-3 Ann Clawson, painting
J-2 William Clawson, metal sculp.
D-19 Carol Cline, clay wall pcs.
O-11 Bill Coelius, wood toys
P-1 Shari Cohen
M-17 Scott Coleman, watercolor/drawing
N-13 Ginny Conrow, ceramics
I-11 Peter Cooney, wood instrum.
H-6 Donna Cornelius, oils on wood
L-7 Bob Cramer, leaded glass
N-6 Jim Cunkle, st. glass
H-17 Joe Cyberski, jewelry
P-7 Donna Cybyske, painting
F-9 Peter Czuk, wood
M-21 Pat & Dave Dabbert, ceramics
J-6 Barbara Dabrowski, jewelry
F-17 Darby Dalton, metal
L-2 Sonny Dalton, metal sculp.
S-11 Calum Darren, watercolor
O-22 Robert Davies, jewelry
J-7 Jim Davis, ceramics
K-20 Callie Dean, ceramics/batik
H-12 Jonathan Dean, wood
O-30 Ben Denaro
I-7 Grace Derascavage, photography
E-9 Cecilia Didier, serigraphy
P-15 John & Susan Diem, jewelry/metalwork
M-13 Beverly DiGaetano
F-2 Sneyha Dirsheet
P-6 Michael Dixon, wood
O-26 Al & Carol Dornisch, watercolor
E-20 John Doss, jewelry
B-3 Tom & Nancy Doyle, glass
N-10 John Droska
J-13 Susan Droste, soft sculp.
F-20 Gary Duncan, metal sculp.
L-12 Cynthia Duquette
P-10 Dee Durkee, soft sculp.
F-10 Raymond Dwyer III, leather
N-5 Rita Duvall, ceramics
O-2 Hoyt Edge, ceramics
E-10 Phyllis Erlewine, batik
O-8 Dick Evans, ceramics
J-17 Rod Evans, ceramics
S-22 Demerie Faitler, portraits
O-29 Betty Fahselt, ceramics
P-2 Saeed Fattahi-Marnani, painting/drawing
I-14 Walter Ferris, silkscreen
D-14 Liz Fitzharris, batik

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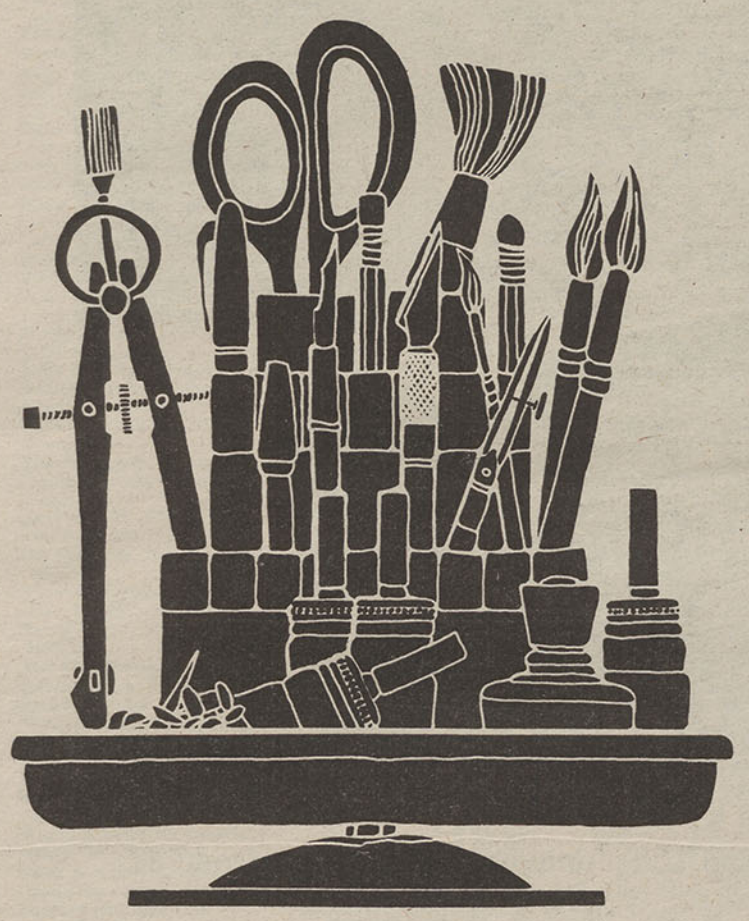
S-7 Kathleen & William Fitzpatrick, jewelry
M-23 Paul Flickinger, ceramics
M-16 Susan Forner, jewelry
F-5 Jack Forney, jewelry
O-5 Laurie Fowler, weaving
O-30 Diane Frank, wood
K-15 Katharina Fritzche, metal sculpture
S-15 Della Frye
S-16 Ralph Gates, brooms/canes
E-16 Frank Garvelink, wood
S-21 Geoffrey Gavere, leather
D-5 George & Leslie Genszler, ceramics
O-1 Kristine Genyba
S-17 Connie George, candles
M-10 Jason Getzan , metal
M-9 Jacqueline Getzan, fibers/fabric
O-6 John Gill, ironwork
N-10 Chet Gladys, jewelry
N-9 Joan Gladys, pen & ink
K-7 Sue Golba, weaving
S-9 Dan Gomes, leather
K-11 Helmut Goral, candles
D-1 Bruce Green, ceramics
H-9 Sheila Griffin, drawing/painting
O-9 Harry Griffith, wood toys
J-1 Paula Grisell, ceramics
F-15 Michael Guzzardo, glass
E-2 Marguerite Hamilton, jewelry
F-7 Harriet Hanson, painting
L-3 Dan Hartmann, jewelry
Q-3 John Hass, woodburning
A-9 Dan Hay, wire sculp.
F-16 Brent & Sue Heerspink, ceramics/soft sculp.
R-13 Jim & Barb Heneveld, metal sculpture
Q-10 Polly Henry, soft toys
R-14 Sandor Herskovitz, pipes
N-11 Andrew Hetland, jewelry
N-17 Susan Heys, weaving/drawings/ceramics
I-15 Frank & Pat Higgins, stained glass
P-9 Karyl Hill, sculpture
C-3 Joe Hippler, wood
I-12 Nancy Holden, leather
O-13 Thomas Hoopes, leather
F-21 Sue Houlton, jewelry
D-20 Barbara & Donna Huff, weaving/macrame
L-6 Peggy Hunt & Peter Johnson, ceramics & sculpture
I-9 Aileen & Stanley Hyne, ceramics
E-5 Marie-Laure Ilie, painted silk
E-17 Janet Iverson, ceramics
H-16 Carol Jacobsen, painting/ceramics
B-2 Ira Jansen, stuffed toys
N-4 David & Teri Jefferson, jewelry
N-23 Ruth Jellema, batik
O-17 Roy Johnson, wood/glass
S-23 Anna & Harry Juday, photography
S-4 Ray Justice
M-9 Madeline Kaczmarzyk
J-15 John Karner, jewelry
J-8 Jan Kaulins, bamboo/antlers
I-20 Judy Kaye, weaving
M-22 Mary-Frances Kazmierski, jewelry
O-28 Pil Keil, jewelry/enamel
Q-4 Mark Kepler, wood
P-4 T. M. & Claudia Kerestes, fabric/needlework
P-3 Anne Keyes, jewelry
E-19 Nancy Kizer, scratchboard textile printing
H-6 Steve Knight, jewelry
Q-13 Erica Knodel, fiber/drawing
S-13 Kirk Kolberg, wood
E-12 Pat Kontonickas, ceramics
S-5 Tom Krueger, ceramics
S-3 Ann Kruzel, jewelry
S-14 Frank Kudla, jewelry
I-17 Julia Lahti, ceramics
I-18 Keith Lahti, ceramics
C-7 Carol Lahy, stained glass
C-8 Thomas Lahy, silkscreen
E-13 Evelyn La Mers, ceramics
M-5 Angela Larson, ceramics
K-8 Jim Lauer, ceramics
R-8 Patty Fleck-Laursen
E-13 Paul Fleck-Laursen
D-8 James Leacock
J-5 Lawrence Lerfeld, etchings
J-4 Lee Lerfeld, printing
M-14 Foxfarm Pottery (Benzinger, Lesueur) ceramics
N-14 Ron Lichtenstein
R-1 Mary Liebenberg, leather
H-4 Ron Lieberman, ceramics
D-5 Gerald Lindstrom, wood sculp.
C-4 Debra Linkner
F-2 Karl Liss
R-20 James Lopez, wood
R-4 Patty Mais, wood
Q-1 Robin & Eric Makela, leather
J-9 David McAlpine, ceramics
O-25 Lee McCall, metal sculp.
E-18 Bobbe McClure, brooms/bark buckets
M-19 Dolores & Tom McDole, glass
D-11 Penelope McDonald, crochet/sewing
I-10 Diane McGill, glass/weaving/macrame
M-20 Mary Ann McGlohon, feather acc./enamel
L-12 Mary McGuire, women's clothes
N-15 Janice Metzler, painting
F-3 Debra Midgley, weaving
H-16 Dianne Miller
O-27 Gary Miller, ceramics
O-18 Gary Miller, kinetic sculp.
S-2 Robert Miller, wood
E-5 Ruthette Mills
A-8 William Milne, painting
H-16 Marje Mink, weaving
A-11 Richard Miranda, jewelry
I-10 Debra Mitchell
R-2 Bruce Montgomery, ceramics
N-20 Sandy Mooney, batik
F-13 Donna Moore
K-3 Ray Morge, wood
K-9 Kay Morrison
K-12 James Morse, photography
D-17 Diane Mullett, ceramics
L-1 Carol Mullet-Lawrence, ceramics
E-6 Lance Munn, wood
M-12 William Nagengast, ceramics
A-10 Paula Naselli, painting
B-11 Thomas Naumoff, ceramics
A-12 Daryl Negendank
R-10 David Nelson, ceramics
L-10 Douglas Nelson, ceramics
F-2 Susan Elizabeth, jewelry/batik
K-5 Cynthia Nicely, ceramics
D-9 Nicholas Gordon, jewelry
N-3 Jon Niedzwiecki, ceramics
I-8 Stephen Noblet, stained glass
F-22 Marjorie Nureyev, dolls/clothes
K-1 Nancy Ochsenschlager, neckties
E-12 Faith Odiorne
I-5 James O'Keane, ceramics
M-8 Barry Olen, leather/wood
R-18 G. E. Olsen, wood sculp.
D-13 Sarah Olson, portraits
R-8 Nora Osborne, ceramics
M-11 Robert Ostrowski, wood
O-24 Lorelle Otis-Thomas, watercolors/drawings
S-6 Rick Ott, wood/stained glass
B-5 Carol Packard, ceramics
B-4 Jim Packard, wood
O-16 Irene "Rae" Partridge, painting
M-7 Jennifer Patterson, jewelry
B-1 Susan Paul
R-7 Clark Pearce, wood
D-2 Debbie & Jim Pearson, jewelry
S-4 Rulon Peatee, wood/fiber/fabric
H-8 Kenneth & Erika Piekny, fiber/serigraphs
H-15 Walter Pinkus, photographs/serigraphs/watercolors
E-8 Antone Popp, metal sculp.
H-1 Edward Prophet, leather/photography/wood toys
I-2 Margo Racine, macrame/ceramics
F-2 Susan Radcliffe, leather/sculpture



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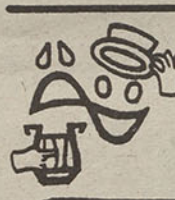

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U-M Artists and Craftsmen Guild

D-8 Earl Todd Ray, weaving/ ceramics
D-12 Jim Reinert, ceramics
S-8 Marie Rekshan, batik
A-5 Irving B. Remsen, ceramics
C-2 Jerl Richmond, jewelry
D-18 Richard Rice, jewelry
A-13 Dard & Susan Ringenbach, ceramics
E-4 Edward Risak, ceramics
R-17 Marilyn Rix, ceramics
A-16 Alice Robinson, painting
K-18 Carol Roggow, weaving
K-17 Larry Roggow, ceramics
A-4 Joseph Romano, metal sculp.
A-15 Virginia Rose, bronze sculp.
F-18 Carol & Lee Rosenbloom, ceramics
D-15 Shelly Rosenthal, collage
C-4 Kelly Ross, ceramics
Q-15 Mike Rothfuss, engraved glass
N-12 William Rothwell, leather
N-19 Janet Rubenstein, jewelry
K-13 Gaye Rutherford, fiber/ jewelry
R-6 Rise St. Arno, weaving
J-11 Emanuel & David Schary, painting
N-8 Gary Schlief, macrame
S-1 Ron Schmidt, metal sculp.
F-6 Jan Schnoor, soft jewelry/ clothes
P-2 Diane Schroeder
B-7 Allan Schultz, wood
B-8 Sue Schultz, clothes/ wall hangings
O-23 Neil Segal, stained glass
D-10 Rabia Shafie, needlepoint
S-9 Joanne Shank
E-15 Shep Shapiro, apple sculp.
M-6 Julie Shaw, jewelry
E-17 Keith Shoultz
R-19 Helen Sirko, painting
Q-2 Rochelle Skalski, jewelry/ clothes
K-4 Stephen Smilove, ceramics
C-5 Henry Smith, wood
S-24 Mary & Robert Smith, painting on wood
O-20 Michael Smith, jewelry
E-1 Steve Smith, ceramics
J-21 William Sneden, batik
P-11 Phoebe Snyder, collage
B-11 Jane Southwell
S-10 Sharon Sprague, wood toys
N-1 Peter Stephens, ceramics
N-2 Laine Stephens, ceramics
Q-12 Ralph & Mary Stephenson, glass
A-3 David Stinson, jewelry
O-21 Frances Strang, painting
R-3 Barbara Sucherman, jewelry
I-16 Kay Sullivan, painting
Q-11 William Tacke, painting
I-3 Jonathan Talbot, painting/ etching
F-8 Irv Tasco, portraits
L-4 David Tennenbaum, leather
I-6 Bob Terry, jewelry
O-5 Bill Theilen
I-1 Sally Thielen, ceramics
C-3 Patricia Thurkow
K-6 Dana Tinsley, jewelry
R-16 Ritandreana Paterno, painting/enamel
N-21 Pamela Torres, clothing
Q-5 Charlene Trestain, weaving/ watercolor
H-10 Merta Sue Trumble, weaving/ wood
B-1 George Tudzarov, ceramics
K-2 Teena Tuenge, weaving
F-13 Rosalyn Tyge, ceramics
F-14 Wayne Tyge, furniture
P-1 Christine Unwin, watercolor
K-14 Vivien Vandenberg, ceramics/ soft sculpture
P-14 Bob Vavrina, stained glass
N-22 Wayne Vergith, leather
C-1 John Voorheis, ceramics
F-5 Marian Vorgang
K-9 Tim Wade, photography
S-2 Connie Wagner
A-1 Leon Wallace, sculpture
F-22 Raymond Wallace
D-17 Ann Wardrip, painting/ ceramics
K-5 Janet Warner
P-13 Donna Watson, watercolor
O-12 Sue Weinauer, ceramics/ jewelry
N-14 Loretta Werner, stained glass
F-19 Joan Wertzler, wood toys
R-15 K & S Weston, jewelry
F-1 Carroll & Eugene Weyant, painting
N-16 Ann White, fabric/fiber
I-13 Phyllis Williams, clothes
J-13 Linda Williamson
I-4 Douglas Wilson, jewelry
B-9 Gary Wilson, lapidary
B-10 Kathryn Wilson, jewelry
H-2 Robert Winship, bronze casting
M-18 Sandy Winzenz, ceramics
P-12 Colleen Wolczak
H-14 David Wolfe, metal sculp.
J-14 Alden Worchek, wood
E-7 Ken Woods, ceramics
H-1 Hugh Wygmans
N-18 Daniel Zadorozny, stained glass
A-2 Jeff Zischke, ceramics/ painting
S-19 Mike Zubritsky, painting/ drawing/prints

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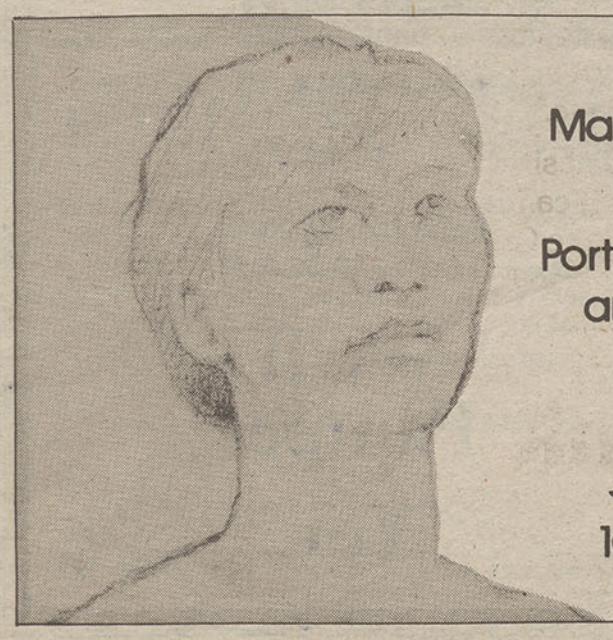

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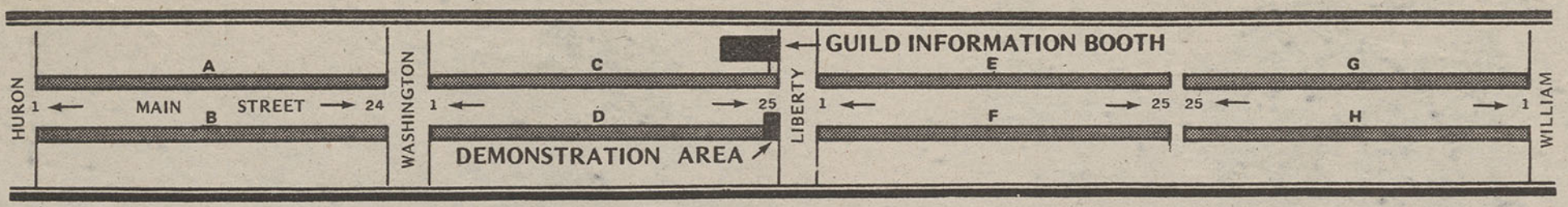

EXHIBITORS at the Summer Arts Festival on Main Street

F-5 Cynthia Abel, batik/wood
E-6 Jorge Adeler, metalwork
F-19 Phillip Anderson, leather
F-15 David Andrews, stained glass
E-8 Judy Andrews, ceramics
B-9 Wayne Andrews, ceramics
G-23 Terry Auch, sculpture
D-15 Michael Ball, leather
A-18 Thomas Bantle
E-13 Susan Bates
H-19 Charles Bentley, leather/weaving
H-11 Linda Biehl
B-20 Wallace & Amanda Bilyeau, watercolors/rag dolls
E-19 Lonnie Blackley, pen & ink/pastel
B-7 Ron Blanchard, sculpture/jewelry
E-23 John Blunt, wood
F-7 Robert Bogart, ceramics
H-6 Lynn Bowen, jewelry
D-7 Paula Bowers, weaving
B-22 Sally Brasfield, painting
G-21 Thomas Brown, ceramics
D-18 Sheila Bruns, sculpture
E-24 Richard Bennet, metal sculp.
A-16 Mike Bucha, sculpture/drawing
C-13 John Bucklew, jewelry
C-8 Kent Burgess, metal sculp.
D-1 Bill Bushan
B-17 Jerry Butler, leather
C-10 Daryl Case, ceramics
C-12 Ralphine Cierpial, patchwork
H-4 Joan Christopher, ceramics
H-23 Burneta Clayton, ceramics
F-4 Marilyn & Barry Codd, glass
F-23 Lee Cohn, jewelry
E-15 Richard Collopy, painting
G-2 Michael Crumb, ceramics
D-5 Joseph Csokas, glass
C-12 Lora Dankert
C-14 Sean Davids, oil/ink/watercolor
C-19 Ralph Davis, watercolor
C-4 Nancy Davison, etchings/woodcuts
H-18 Cheryl DeAngelo, resin craft
D-1 Ralph DeBaske, stained glass
D-6 Richard Dougherty, painting
F-2 Patrick Dressler
G-17 Russell & Edith Durfee, wood
D-2 Vic Edwards, candles
G-20 George Efta, wood
G-5 Jack & Tom Emaus, wood/prints
C-21 Sharon Emrick, weaving
C-20 Terri Emrick, ceramics
E-3 Jerome Ennis
A-11 David Evick, leather
F-12 Heide Farley, ceramics
E-7 Tom Faulkner, wood
G-25 Helen Field, painting
D-8 Nancy Finesilver, ceramics
D-16 Paul Fogarty, ceramics
G-16 Susann Foy, watercolor/prints
E-20 John Freimarck, ceramics
G-24 Leonard & Madeline Fritz, wood/weaving/watercolor
A-24 Dallas Galbraith, sculpture/glass
D-20 Curtis Gale, wood
A-21 David Garrison, drawing
D-25 David Gayman, ceramics
D-19 David Geyer, ceramics
C-5 Wanda Glinski, jewelry
H-22 Sharon Graganta, photography/batik
H-16 Kerry Gray
D-22 Emerson & Margie Greenman, ceramics
G-4 Nancy Greenwood, wood
B-18 Bud Gregor, weaving
F-21 Sharon & Joel Hakken, ceramics/photography
D-4 Martin Hatcher, ceramics
B-19 Lydia Hearn, ceramics
H-10 Pam Helka (Dumas), leather
H-15 Leonard Hallen, painting
D-9 Wilma Halliburton, wood
B-12 Tim Heil
E-16 Pam Hemmes, ceramics
G-11 Susan Hensel, ceramics
F-9 Michael Hieber, ceramics
F-4 Cindi Horste
F-18 May Hsiu, painting
C-16 Jane Huegel, lucite
G-6 Carl Jackson, jewelry
E-25 Earl Jackson, painting/drawing
E-11 Ken Jensen, ceramics
G-13 Barry & Jill Jepson, ceramics
F-11 Coleman Jewett, wood
H-20 Shari Kane
G-22 Sheryl Kashmerick, ceramics/stained glass/drawing
F-16 Bob Kasnak, wood/etched glass
C-15 Robb Kendall, ceramics
C-6 Rita Kent, weaving
D-11 Susan Ketai
H-11 Sara King, ceramics
E-22 Edward Kirk, ceramics
F-24 Valerie Kiste, jewelry
E-22 Mark Kohlhas
B-10 Tom Koote
B-21 Leo Kuschel, watercolor
B-14 Marlene Landaw, pyrography
H-7 Leslie Lawther, ceramics/crochet/sewing
A-23 Helen Lee, painting
C-24 Tom LeGault, painting
G-18 Ping-Hsiung Lin, Chinese painting
H-19 Dana Listing
H-9 Bob Loiko, jewelry
F-1 Wynne Lusk, ceramics
B-8 Allan & Deanna Malan leather
H-22 Robert Marett
F-25 Anna Martin, jewelry
C-23 Cynthia Martin-Yatchman, ceramics
G-15 M. S. Martin, ceramics
G-19 Robert Martin, sculpture
E-1 Hui-Chi Mau, watercolor
E-3 Joan Michlin, engraver-metal
H-21 Dan Mills, leather
D-21 Gary Mills, photography
H-7 Robin Moffitt
B-16 Billie Molenkamp, weaving/macrame
E-23 Bob Mundy
B-12 Martin Nabholz, leaded glass
F-17 Mary Nash, portraits
A-15 Jane Nichols, wood/fabric
H-5 Russell O'Brien, glass
A-18 Timothy Osius, leaded glass
D-13 Terry O'Toole, weaving
B-15 C. K. Palmer, ceramics
D-3 Candi Paparone, rope/fiber
F-8 Jim Paquet, wood
B-11 Gail & Richard Patterson, silkscreened wood
E-13 Chris Petersen, ceramics
H-25 Joseph Phillips, leather
G-7 Claude Pilotte, ceramics
F-14 John Pittenger, ceramics
G-12 Louis Plante, wood
F-6 Phil Pollet, ceramics
B-24 Mack Porter, stained glass
H-16 Spencer Porter, jewelry/ceramics
B-10 Steve Pounder, ceramics
C-18 William Rogers, jewelry
E-21 John Roose
H-13 Jerry Ross, wood
B-24 James Ross
H-14 Sara Rubin, ceramics
E-6 Jaime Rubini
D-11 Judith Russell, ceramics
G-10 Peter Saenger, ceramics
G-8 Maxine Salfisberg, brass & resin sculpture
C-22 Steven Schnarr, scratchboards
E-18 John Schneider

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D-10	Vicki Schwager, jewelry
E-10	Faustine Settle, ceramics/ weaving
A-17	Carol Sher, jewelry
A-10	William Saling, wood toys
E-12	Blake Simmons, leather
H-8	Kathy Sisson, drawing (ink & watercolor)
B-13	Mark & Cindy Sizemore, leather
H-20	Helen Slomovits, ceramics
C-1	Laura Smith, stained glass
D-21	Scot Smith
G-9	Ken & Mary Jane Sochowicz, jewelry
C-2	Doug Spratt, painting/ drawing/collage
G-22	Sybil Stansberry
E-5	Shirley & Janice Stephenson ceramics
E-2	Beverly St. Peter, wood cut pictures
H-17	James Stocke, wood
E-18	Pat Stoll, ceramics/wood
G-14	Mike & John Swemba, glass
F-20	Don Swift, painting
A-8	Simon Tarasiewicz, wood
E-21	M. Tracey, marquetry
F-3	Jody Trock, jewelry
F-10	Ruth Vamos, painting
A-7	Molly Voight, batik
D-23	Bob Wade, sculpture
E-9	Evelyn Wallace, sculpture
F-2	Mary Weisgram, ceramics
D-12	Tom & Lesli Weston, painting
A-19	Thomas Williams, prints/ batik/wood
D-14	Jim Windak, ceramics
H-24	Kathleen Winters, jewelry
C-11	Art Wobig, collage
D-17	Ann (Depa) Wood, ceramics
C-17	Michael Woods, painting
E-17	Jan Yager, jewelry
E-14	Al & Thom Yano, metal sculpture
D-17	Kay Yourist
H-1	George & Rosene Zaros, ceramics
C-7	Susan Zervos, photographs
A-19	Susan Zytkewick

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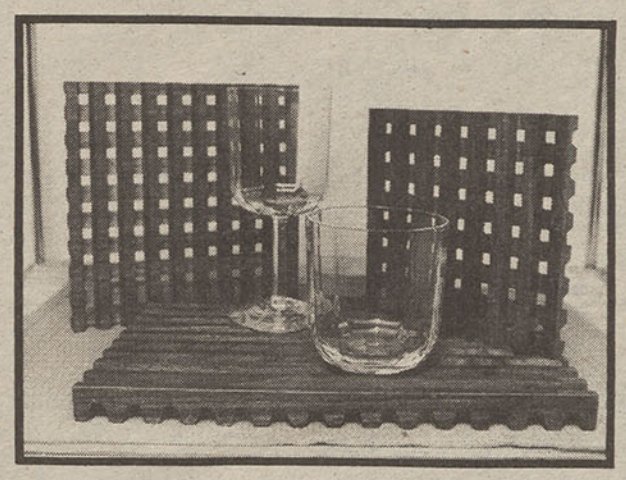

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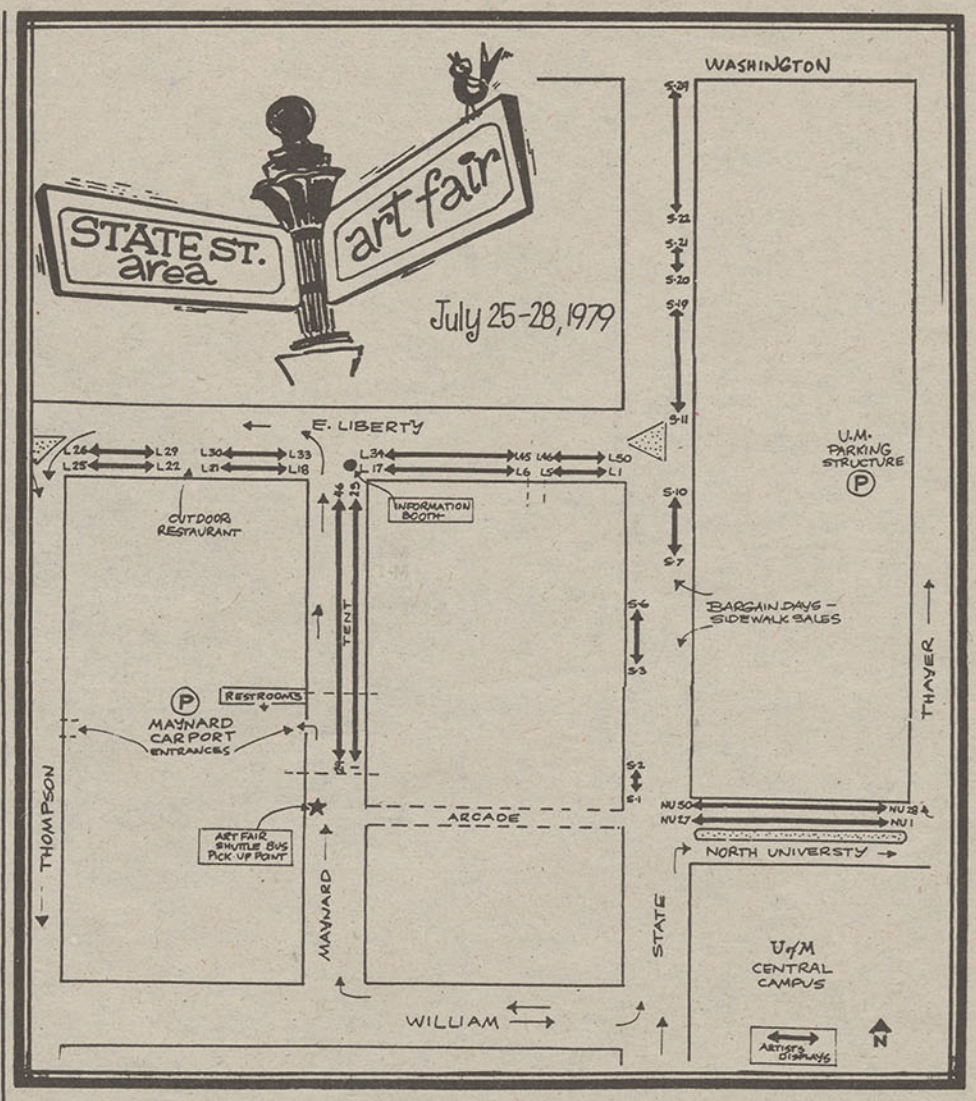

STATE STREET ART FAIR . . . on a smaller scale

Place: State Street area, including North University, East Liberty, and Maynard Street.

Time: 9 a.m. to 10 p.m. on Wednesday, Thursday, and Friday. 9 a.m. to 6 p.m. on Saturday.

Size: 175 artists

Organizers: The State Street Area Association, a group of area merchants and business people who cooperate to promote the area. For the first time this year the fair has had a paid organizer, Nancy Willson.

Artists' registration fees (open air $75, $150 in the tent) pay for the fair organization and overhead, including tent rental, electricity, and toilet facilities.

For information about next year's fair: contact the State Street Area Association, Box 7544, Ann Arbor, 48107, or call 663-6511.

History: Area merchants organized the fair in 1968 to draw attention to their Bargain Days and take advantage of crowds generated by the existing Ann Arbor Street Art Fair on South University. At first only Michigan artists were represented, and antiques were also exhibited and sold.

Whereas the Street Art Fair always had an educational aspect, with demonstrations of techniques in various media and a commitment to making good-quality art accessible to the public, the State Street art fair started out with a more straightforwardly commercial intent. Some years it was difficult to distinguish many of the fair's crafts from the Bargain Days standard commercial gift items. Recently, however, rules requiring that items be hand-crafted have been enforced.

Artist selection procedure: All exhibitors are juried at the fair by ten jurors, who rank them from 1 to 5. Those with average scores of 3 or under must re-apply. The selection committee (Jill Blixt of The Blixt Gallery, John Schrier of Jacobson's, Tracy Williamson of Ram's Head Leather, and Nancy Willson) judge slides of applicants' work for quality and originality. A balance of media is sought.

Comments: Look for major changes at the State Street Art Fair this year. The newly-organized on-site jurying system at last year's fair resulted in many of the exhibitors being asked to resubmit their applications rather than automatically being invited back. There will be fewer mass-produced gift-type items and some more expensive new works like bronze sculptures.

Bargain Days still play an extremely prominent part in the State Street Fair, with sale tables and racks extending out into the street itself on State Street. This practice confuses the fair's image—is it a bona fide art fair or a trimming for summer sales? But the selection committee's efforts should be reflected in a significant upgrading of work on display this year. □

EXHIBITORS
at the State Street Art Fair

Liberty Street

L-1 Sue McGowan, jewelry
L-2 William Gallagher, painting
L-3 Tim Marcotte, pottery
L-4 Elizabeth Henderson, pen & ink drawing
L-5 Jan McConnell, arcrylic painting
L-6 Kim Kettler & John Landseidel, mobiles, serigraphs, painting
L-7 Gustave Wander, watercolor
L-8 Chuck O'Neal, scissor art
L-9 Gayann McAvoy, painting, sculpture, stoneware
L-10 Harold Danhausen, wood
L-11 Long-Looi Lee, batik
L-12 Stuart Shulman, pottery
L-13 Bruce Taylor, wildlife painting
L-14 Marilyn Stump, painting
L-15 Darry Melton, photography
L-16 Ananda Bricker, porcelain wildflowers
L-17 Leon Kula, pottery
L-18 Bruce & Lee Collins, lithos, pen & ink, watercolor
L-19 Nancy Hotchkiss, oil painting
L-20 John Yeackle, watercolor
L-21 Huron Hills Lapidary Society, lapidary & jewelry
L-22 Bonnie Sabine, oil painting
L-23 C.Ann Savell, fiber sculpture
L-24 Dennis Davis, wooden puzzles, sculpture
L-25 Dick Brown, photography
L-26 Nancy Strailey, pen & ink, watercolor
L-27 Michael Elwell, leaded glass
L-28 Nancy Pallan, watercolor, pen & ink
L-29 Ray Hartl, photography
L-30 Agnes Hodge, painting
L-31 Nancy Schieferstein, ceramics
L-32 Mary Jane Becker, serigraph, batik
L-33 Lorraine Miller, watercolor
L-34 Margaret Murphy-Reed, serigraph, collage, painting
L-35 Steve Leonardi, wildlife drawing
L-36 Bill Lawson, ceramics
L-37 Jim Williams, oil painting
L-38 Michael Blakebrough, graphics
L-39 Barbara Toma, sculpture
L-40 Gordon & Lennie Bruno, photography
L-41 Brian & Donna Kendall Young, wood vases
L-42 Monika Chmielewska, weaving, tapestry
L-43 Phil Rusten, nature photography
L-44 Peter, whimsical acrylic
L-45 Jack Shoemaker, oil painting
L-46 Ted Cooper, photography
L-47 Ray Bier, pottery
L-48 Lena Lee Dohner, watercolor
L-49 Bill Whiting, mouthstick art
L-50 Adrian Forster, sculpture

State Street

S-1 Glen Cutcher, pottery
S-2 Sandra Ridella, weaving
S-3 Paul Hoffmeyer, wooden toys
S-4 Michael Bailot, sculpture
S-5 Luciano Duse, photography
S-6 John Zawadski, stained glass
S-7 Ron Dembrosky, acrylic painting
S-8 Len Pighini, wood
S-9 Andrea Johnson, pen & ink drawing
S-10 Merilyn Haun, enamels
S-11 Carolyn Seidel-Hill, jewelry
S-12 Emile Dekel, intaglio
S-13 Norm Darwish, photography
S-14 Don Nedobeck, watercolor, pen & ink
S-15 Deborah Zuckerman, batik
S-16 Eng Tay, graphics
S-17 Patrick McNurney, collage, painting
S-18 John Fulton, photography
S-19 Carol Simkin, enamels
S-20 Chauncey Nelson, batik
S-21 Jo Dickman-Nelson, serigraph
S-22 Johnny Lung, watercolor
S-23 Paul Needham, stoneware
S-24 Andrew Chapman, oil painting
S-25 Thomas Michaels, jewelry, flatware
S-26 Larry Greer, etching, watercolor
S-27 Marc Phaneuf, drawing
S-28 Ann Dodge, batik
S-29 Don Mosher, oil painting

Maynard Street

M-1 Anastasia Stutcher, stoneware
M-2 Charles Gatewood, pencil drawing
M-3 Sonja Preuthun, jewelry
M-4 Karen Jackson, watercolor
M-5 June Wisoy, stoneware & porcelain
M-6 Betty Turco, stained glass
M-7 Callahan & Slater, pottery & paper tole
M-8 Roger Coast, engraving & watercolor
M-9 Margaret Glinke, acrylic painting
M-10 Dwane Taylor, watercolor
M-11 Donald Portschy, sculpture
M-12 Carl Freeman, pen & ink drawing
M-13 Larry & Brooks Chanin, sculpture
M-14 Donna Beaubien, painting
M-15 David Bernett, sculpture
M-16 Ozora McCarthy, painting
M-17 Dorothy Gallant, watercolor
M-18 Nancy Kibens, pottery
M-19 Connie Sylvester, oil painting, wood sculpture
M-20 Lorraine Ochsner, watercolor
M-21 Anastasia Kennie, oil painting
M-22 Marge Dutro, enamel
M-23 Hugh Burley, oil painting
M-24 Joyce Elliston, watercolor
M-25 Merry Derrick, stoneware
M-26 William Boyle, sculpture
M-27 Linda Enzinger, pottery
M-28 Victoria Cox, watercolor
M-29 Cherrie Knapp, metal sculpture
M-30 Richard Burger, watercolor
M-31 Jan Dorer, acrylic painting, watercolor
M-32 Frederick Bartlett, drawing, lithography
M-33 Bert Peters, pyrography
M-34 Misko Willis, painting
M-35 E. Marcela Walton, painting
M-36 Raymond Williams, painting
M-37 Nancy Klomparens, oil painting
M-38 A. B. Snow, painting & printmaking
M-39 Lyle Wessale, photography
M-40 Pat Lensky, painting
M-41 Stuart Eichel, pencil drawing & printmaking
M-42 Carol Stege, sculpture
M-43 Phil Dimmer, watercolor
M-44 Sam Sottile, sculpture
M-45 Betty Lou Wotring, acrylic painting
M-46 Sharon Fry, pottery

North University

NU-1 Al Yano, sculpture
NU-2 Marion Brinker, painting
NU-3 Dennis Zander, photography
NU-4 Rita Tinsley, welded sculpture
NU-5 Betty Cross, natural embedements
NU-6 Charles Hall, laminated wood
NU-7 Margaret Fowler, watercolor
NU-8 Richard Foris, pottery
NU-9 Susan Sam, oil painting
NU-10 Frederick Allen, silkscreen
NU-11 Verna Hill, sculpture & pottery
NU-12 Barbara Alexander, painting
NU-13 Alice Lodeeson, porcelain & sandcasting
NU-14 Jeanne Sauls, painting
NU-15 Richard Wilson, mountain dulcimers
NU-16 Patricia Marble, pottery
NU-17 Dale Birchler, weaving
NU-18 Nancy Burroughs, ceramics
NU-19 Judith Charest, painting
NU-20 Bill Heise, found metal sculpture
NU-21 Roger & Ursel Shaffer, batik
NU-22 Joan Shevsky, oil painting
NU-23 Jerry & Lorri Sarosy, pottery
NU-24 Darlene Quilliam, fiber arts
NU-25 Audrey Ratterman, painting
NU-26 Philip Borkowski, photography
NU-27 Jane Rocheleau, painting
NU-28 Gari Henin, ceramics
NU-29 James Wennersten, silkscreen
NU-30 Frank Lalumia, watercolor
NU-31 Pat Preston, portraiture
NU-32 Sharon Lumsden, weaving
NU-33 Bruce Montgomery, pottery
NU-34 Harlan Lam, watercolor
NU-35 Kit Horton, jewelry
NU-36 Barbara Mowry, stained glass
NU-37 Elaine Knight, pottery
NU-38 Joan Johnson, jewelry
NU-39 Charlene Winterle, painting
NU-40 Louise Colussi, painting
NU-41 William Walter, jewelry
NU-42 James Simon, stoneware
NU-43 William Allen, sculpture
NU-44 Yvonne Lauth, oil painting
NU-45 Robert L. Pence, oil painting
NU-46 Richard Reed, jewelry
NU-47 Wayne Herrick, porcelain
NU-48 Daniel Cote, painting & lithography
NU-49 Carl Mason, stained glass
NU-50 Derek Rainey, sculpture

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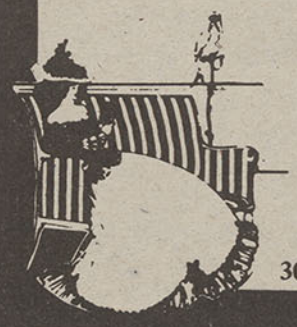
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1979-1980 Playbill

SHOW DATES	TITLE & AUTHOR
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December 12-16	Kiss Me Kate, *Cole Porter*
February 13-16	The Curious Savage, *John Patrick*
April 9-12	The Crucible, *Arthur Miller*
May 14-17	Lady Lambert (Original), *Diane Monach* Hopwood Award Winner
June 18-22	Guys and Dolls, *Frank Loesser*

NAME		PHONE	
ADDRESS			
DAY	PRICE	NO. OF TICKETS	TOTAL
Wednesday	$23.00		
Thursday	23.00		
*Friday	28.00		
*Saturday	28.00		
	Add $.50 for postage and handling		$ .50
	TOTAL AMOUNT		

Seating Preference: Orchestra ☐ Balcony ☐
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Mail to: **A.A.C.T. 79-80 Season, P.O. Box 1993, Ann Arbor, Michigan 48106**
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GET RICH QUICK AT ART FAIRS?

Few exhibitors are getting rich on the art fair circuit.

Many artists and craftsmen at the Ann Arbor art fairs dislike press stories that try to analyze these events statistically. Yet every year they can count on seeing stories emphasizing the large, money-laden crowd, buying as if there were no tomorrow. Sometimes there are stories about the seemingly spectacular financial success of certain kinds of exhibitors such as potters. Artists, including the potters, have understandable reasons for disliking this kind of story.

For one thing, the facts stated have to be pure conjecture if not out-and-out wild guesses. The Ann Arbor Street Art Fair on South University has complete records on the fair, but they hold to a strict rule that forbids divulging any financial information. Organizers of the Summer Arts Festival on East University and Main Street give out an averaged figure of $1200 per booth for the four days. By multiplying this amount by the number of booths (530) we get a four day sales figure for last year of $636,-000.

In fact it is a virtually meaningless figure. There are individual artists and craftsmen who sell almost nothing during the four days. And there are those who sell out their whole stock the first day. Potters and jewelers, whose works have utilitarian as well as aesthetic appeal, tend to do better than other categories of artists. One hears stories that an individual potter can easily sell $3500 worth of pots in the four days. Any journalist writing an Art Fair story is tempted to emphasize this high end of the sales scale to promote the "bigger than ever" story that gives the fairs a boost.

Many artists and craftsmen, however, feel that this emphasis on the financial stars of the show widens the gap in understanding between themselves and their customers, many of whom haven't a clue to the factors that go into the pricing of art works. The quoted sales figures rarely take into account basic overhead, for one thing. In the case of potters and jewelers, it can be quite high. And the sales figures never take into account the widely varying but always large amounts of time that must be invested in original art and handcrafts.

"Customers often make an unfair estimate of an artist's income," says Allan Reid whose drawings and etchings have developed a solid following at the fair. "Some of the less sophisticated customers are absolutely flabbergasted that one of my drawings may cost $100. The fact that I have worked more than a week on it is irrelevant to its artistic merit, but it is a fact that is important to me. Cost-time accounting cannot govern artistic output, but all artists have to pay some attention to it. Like everyone else, we have to eat."

Over a million dollars changes hands in four days at the art fairs alone–and that's not to mention bargain sales, T-shirts, and restaurant trade. But not all that many serious craftspeople are getting rich on art fairs.

Allan thinks many people approach artists with a good deal of suspicion. Stories about artists pulling in a big amount of money in a short time feeds that suspicion. "We all react along conditioned lines, I suppose," he says. "A person working on an eight-to-five schedule may have difficulty understanding that I work within equally rigid disciplines of my own setting. I think some people are jealous of the way they imagine we live. Maybe they think we just loll around doing exactly as we please and work only when we feel like it. The point is, any story that hints that we're all making a fortune is very distasteful to us. It's just not true of any of us, not even the potters."

Organizers of the fairs know about the gap in understanding between fair visitors and exhibitors. For this reason they protect the artists from the prying financial questions of the press. They know that however accurately the facts are reported, those facts will be open to misinterpretation by ordinary fair visitors.

Charla Khanna makes handcrafted production dolls and large, major artworks that can best be described as soft sculpture. The latter sell for up to $450 apiece. Customer resistance to her prices is not Charla's problem. She has customers waiting in line for her things the first day of the fair and she frequently sells her entire stock the first morning. Her problem is the necessarily limited number of major works she can produce in a year. Into her major pieces she puts a lot of emotionally-consuming creative effort. The experience of producing them is satisfying. But it is too intense an experience to repeat often. It is not the kind of creative effort that can be commanded and put on a schedule. So along with and between big projects she turns to her production line of smaller dolls. The sales they produce bring income and make it possible for her to turn out a major work several times a year. Seen against this background, a price of $450 for her unique pieces seems entirely reasonable.

Ann Arbor's art fairs are known among exhibitors as "good fairs", meaning lucrative ones. One hears time and again that this or that artist consigns a quarter or a half of his yearly output to these fairs and can count on selling most of it. What remains unsaid, of course, is that half of *a modest* yearly income is derived from these fairs. It is not uncommon to hear of an artist's family of four living on an income of barely $10,000 a year. So committed are artists to their life-style, so necessary is their sense of freedom to the exercise of their creative impulses, that they and their families learn to pare their needs down to the barest essentials. It is clear that such families derive satisfaction in life from things other than money and possessions. The public's inability to understand exactly what those satisfactions are contributes further to the communications gap between artist and buyer.

The question of occupational choices that artists make is also a mystery to much of the buying public. "They must be making terrific money or they'd get into some other line of work," they reason. Such thinking betrays a lack of understanding of the creative imperative that many artists work under. With some artists it is not a matter of choosing a line of work. It is more a matter of being possessed by a talent that demands to be exercised. For such artists there is no choice. They *must* do what they do.

While most of the fair exhibitors approve of publicity for the fairs and understand that they benefit from it, what they do not want to hear is any suggestion that the fairs are gold mines for them. For many, it's just not true. □

AFTER THE ART FAIR...

While you're in Ann Arbor, be sure to visit the most exciting and innovative restaurant in town.

The Earle offers a sophisticated, yet moderately priced regional French and Italian menu, an outstanding wine list, and tasteful late evening entertainment in a casual setting.

Located in the renovated cellar of the historic Earle Building in downtown Ann Arbor, the restaurant is air conditioned and comfortably welcoming with it's original brick arches, fieldstone walls and flickering candlelight. You'll also find a cozy bar if your pleasure is to sit back and relax with a cocktail after a hectic day of bargaining at the Art Fair.

We think you'll agree that the Earle has it all — refreshing cocktails, superb dining, late night entertainment, and an atmosphere unsurpassed in Ann Arbor.

See you after the Art Fair - at the Earle.

The items listed here are a sampling from our current menu selections.

LES HORS D'OEUVRES

Fruits de mer en Papillote *Fresh grey sole, scallops, shrimp, mussels, and clam strips baked in parchment over vermicelli in a basil butter 4.00*

Pollo Tonnáto *Boned chicken breast baked in white wine and served cold with tuna-caper-lemon mayonnaise 2.75*

Cotechino in Crosta *Romagna pork sausage in puff pastry with chanoines mustard 1.75*

Insalata di Frutti di Mare *Scallops, baby shrimp, clams, mussels, squid rings in an olive oil vinagrette with green onions, diced tomatoes and slivered black olives 4.00*

LE PASTE

Linguine alla Marinara *Linguine in a traditional seafood sauce of tomato, onion, carrots, butter — serving as a medium for scallops, clams, shrimp and squid 5.00*

LES ENTRÉES

Grenouilles Sautées à la Provençale *Frogs' legs sauteed in oil with crushed garlic and parsley 7.00*

Saltimbocca di Manzo *Thin sliced beef top round filled with prosciutto and fresh sage, lightly breaded and sauteed in butter 6.75*

Tripes à la Mode de Caen en Croûte *Trimmed squares of honeycomb beef tripe slowly braised with onions, bacon, carrots, calves feet, white wine and apple brandy. Served en casserole scaled with puff pastry 6.00*

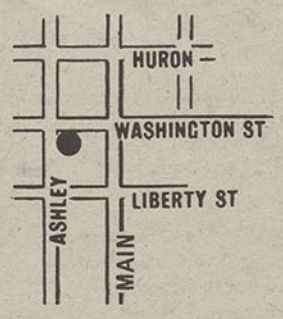
Cosciotto d'Agnello Arrosto all'Aretina *Roast leg of lamb with garlic and rosemary. Served with white beans and roasted carrots 8.50*

Cotriade Bretonne *Our rendering of a traditional Breton hearty country fish stew. Sauteed onions and potatoes in fish stock with fresh cod, clams, scallops and shrimp. Emphatically flavored with black pepper and thyme 6.50*

Dinner Served From
4:30 to Midnight
During the Art Fair.
Cocktails Served Until 1:30
NO COVER CHARGE

The Earle

121 W. Washington • 994-0211



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NG GOODS/CAMPING/
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330 S. State.
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wn, 213 S. Main.
Army Surplus,
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. University.
Realm, 213 E. Liberty.
Chance, 406 E. Liberty.
l Goetz Sporting Goods,
Main, 1229 S. University.
ess Outfitters, 337 S. Main.

RES
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Theater,
. University.
n Theater, 603 E. Liberty.
eaters, 231 S. State.

L AGENCIES/
PORTATION
or Transporation Authority
erminal, 331 S. Fourth Ave.
Travel, Nickels Arcade.
Rent-a-Car, 202 S. Division
Travel, 1329 S. University.
aces Travel Consultants,
Fourth.
nd Bus Lines,
. Huron.
Travel Service,
. University.
Tiffany Travel,
Main.
Travel, 601 E. William.

Restaurant Guide

This list represents all the restaurants in the area of the map and their hours as of July 1, 1979. Fuller listings are given for those restaurants which returned our questionnaire.

Afternoon Delight, 227 E. Liberty. Soups, salads, sandwiches. Mostly vegetarian. Cafeteria. Sat., Mon. & Tues. 10 am - 7 pm, Wed. - Fri. til 8 pm.

Argiero's Italian Restaurant, 300 Detroit St. Italian menu. Soups, sandwiches, salads, complete meals. Some vegetarian. Table service. Mon.-Thurs. 11 am - 9 pm; Fri & Sat. til 10 pm.

Bacchus Gardens, 338 S. State. Greek, Italian & American. Liquor. Some veg. Table Service. Sandwiches, complete meals. 8 am-2 am. Visa, Master Charge.

Best Steak House, 217 S. State.

Bill's Coffee Cup, 201 E. Liberty.

Big Boy, Huron and Fourth in the Ann Arbor Inn. Some veg. Table service. Soups, sandwiches, salads, complete meals. Mon.-Thurs. 7 am-midnight; Fri. 7 am - 3 am; Sat. 8 am - 3 am; Sun. 8 am-midnight.

Bimbo's, 114 E. Washington. Italian favorites. Liquor. Salads, soups, sandwiches, complete meals. Some vegetarian. Table service. Mon-Thurs. 11:30 am-midnight, Fri. & Sat. til 2 am; Sun. 4 pm-midnight. All major credit cards.

The Blind Pig, 208 S. First. Indoor-outdoor cafe. Liquor. Sandwiches, soup, salads, pastries. Limited table service. Mon. - Fri. 10 am - 2 am, Sat. 11 am - 2 am; Sun. noon - 2 am. Cover charge for entertainment Fri. & Sat. evening.

Burger King, 530 East Liberty. Fast food. Some veg. Sandwiches. Mon.-Thurs. 10 am - 2 am; Fri. & Sat. 10 am - 3 am; Sun. 11 am - 1 am.

Cafe Creole, 111 Catherine. Creole and Acadian specialities. Some American standards. Liquor. Soups, sandwiches, salads, complete meals, some vegetarian. Table service. Am. Express, Master Charge, Visa. Art Fair Fri. & Sat. Mardi Gras parties. Mon. - Fri. 11:30 - midnight; Sat. & Sun. til 2 am.

Casa Dominick's, 812 Monroe. Outdoor cafe, Italian specialties. Liquor. Soup, sandwiches, salads, complete meals, some vegetarian. Fast food downstairs, table service upstairs 5:30 pm-9:30 pm. 7:30 am-10 pm. All credit cards.

Central Cafe, 332 S. Main. American menu with Mexican specialties. Soups, sandwiches, salads, some vegetarian. Counter and table service. Mon.-Wed. 7 am-midnight; Thurs. 24 hours; Fri. & Sat. til 4 am; Sun. til 9 pm.

Chez Crepe, 328 S. Main. Crepes, continental menu. Liquor. Soups, complete meals, some vegetarian. Table service. 11 am-3 pm, 5 pm-8 pm; Fri. & Sat. 5 pm-9 pm only. Sun. closed.

Cottage Inn, 512 E. William. Italian. Also American standards. Liquor. Soup, sandwiches, salads, complete meals. Table service. 11 am - 2 am. Visa, Master Charge.

The Count of Antipasto, 1140 S. University. Liquor. Soups, salads, sandwiches. Some vegetarian. Fast food. 11 am-2 am daily; Sun. 4 pm- 2 am. Art Fair hours: 10 am- 2 am.

Cracked Crab, 112 W. Washington.

Del-Rio Bar, 122 W. Washington.

Delta Restaurant & Pizzeria, 640 Packard at State.

D. Dennison's, 345 S. Main. Seafood. Also American. standards. Liquor. Sandwiches, salads, some vegetarian. Table service. Mon. - Sat. 11:30 am-2:30 am; Sun. 3 pm - 2:30 am. Am. Express, Visa, Diners, Master Charge.

Dooley's. 310 Maynard.

Drake's Sandwich Shop, 709 N. University. Sandwiches, desserts. Fast food. 10 am - 10:45 pm daily. Closed Sundays in summer.

The Earle, 121 W. Washington. French & Italian provincial specialties. Liquor. Soups, salads, sandwiches, complete meals, some vegetarian. Table service. Mon. - Thurs. 4 pm - 1 am, Fri. til 2 am; Sat. 6 am - 2 am; Sun. 8 pm - 2 am. Master Charge, Visa.

Eden Foods, 330 Maynard. Natural foods. Soups, sandwiches, salads, complete meals. Vegetarian only. Cafeteria. Mon - Sat. 11 am - 7 :30 pm.

Falafil Palace, 629 E. University.

Fleetwood Diner, 300 S. Ashley.

Frank's Restaurant, 334 Maynard. Greek menu Tues. & Thurs. Otherwise, American standards. Sandwiches, salads, complete meals. Counter and table service. 7 am - 9 pm daily, til 10 pm for Art Fair.

Gandy Dancer, 401 Depot.

Heidelberg Restaurant, 215 N. Main. German-American. Liquor. Sandwiches, salads, complete meals. Table service. Tues. - Sat. 11 am - 2 am; Sun. 11 am - 11 pm. Visa, Master Charge, Am. Express

Leopold Blooms, 118 W. Liberty. Haute cuisine. Liquor. Soups, sandwiches, salads, complete meals, some vegetarian. Table service. Mon. - Thurs. 11:30 am - 4 pm, 5 pm - 9:30 pm; Fri. evening til 11 pm; Sat. brunch 11 am - 3 pm, dinner 5 pm - 11 pm; Sun. brunch 11 am - 3:30 pm, dinner 5 pm - 9:30 pm. Am. Express, Visa, MasterCharge, Diners Club.

Liberty Inn, 112 W. Liberty. Bar with kitchen. Soups, sandwiches. Table service. Mon. - Thurs. 9 am - 11:30 pm, Fri. & Sat. til 2 am; Sun. noon - 8 pm.

Ling Lee, 407 N. Fifth Ave. in Kerrytown. Chinese. Fast food. Some vegetarian. Mon. - Fri. 9 am - 5 pm; Sat. 8 am - 4:30 pm.

Manikas Sirloin House, 307 S. Main. Liquor. Soups, salads, sandwiches, complete meals, some vegetarian. Breakfast all day. Table service. Mon. - Sat. 7 am - 9 pm; Sun. 10 am - 8 pm. Visa, Master Charge

Mary's Fabulous Chicken & Fish, 333 E. Huron. Sandwiches, salads, breakfasts. Counter, table service, take-out and delivery. Mon. - Thurs. 9 am - 8 pm, Fri. & Sat. til 10 pm. Sun. closed.

Maude's, 314 S. Fourth Ave.

McDonald's, 337 Maynard. Sandwiches, Fast food. Mon - Thurs. 7 am - 11 pm; Fri. & Sat. til midnight; Sun. 9 am - 11 pm.

Metzger's German Restaurant, 203 E. Washington. German-American. Liquor. Soups, sandwiches, complete meals, some vegetarian. Table service. 11 am - 10 pm, closed Mondays. Am. Express, Visa, MasterCharge, Diners Club.

Michigan League Cafeteria and Snack Bar, 227 S. Ingalls. Thurs. nights at cafeteria are international nights. Soups, sandwiches, salads, complete meals. Cafeteria hours: Mon. - Sat. 11:30 am-1:30 pm, 5 pm - 7:15 pm; Sun. 11:30 am - 2:30 pm. Snack bar hours: Mon. - Fri. 7:15 pm, Sat. til 10:30 am.

Miller's Ice Cream Parlour & Restaurant, 1227 S. University. Ice cream, sandwiches. Fast food. Sun. - Thurs. 11:30 am - midnight; Fri. & Sat. 11:30 am - 12:30 am. Art Fair hours: 9 am - 12:30 am.

Mister Flood's Party, 120 W. Liberty. Bar with soups, salads, sandwiches. Liquor. Soups & salads served 11:30 am - 3:30 pm, Mon. - Fri. Sandwiches all the time. Table and counter service. Some vegetarian. 11:30 am - 2 am. Mon. - Fri.; noon - 2 am Sat. & Sun.

Mr. Tony's Submarine Shop, 342 S. State. Sandwiches, some vegetarian. Fast food. Mon. - Thurs. 11 am - 10 pm; Fri. & Sat. til midnight; Sun. noon - 10 pm.

Old German Restaurant, 120 W. Washington. German-American. Liquor. Soups, sandwiches, complete meals. Counter and table service. 11:30 am - 8:30 pm. Closed Thursdays. Art Fair hours: open Thurs., open nightly til 10 pm or later. Master Charge, Visa.

Old Town, 122 W. Liberty. Bar with kitchen. Liquor. Soups, sandwiches, salads. Table service. 11:30 am - 2 am, food served til 9 pm.

Olga's Kitchen, 205 S. State.

Orange Julius, 1237 S. University.

Oyster Bar & Spaghetti Machine, 301 W. Huron at First.

Olympic Restaurant, 221 N. Main. Soups, salads, sandwiches, complete meals. Mon. - Thurs. 6 am - 7 pm; Fri. & Sat. 24 hours, Sun. til 4 pm. Art Fair hours: 24 hours.

Pagoda, 311 S. Main. Chinese-American. Liquor. Soups, sandwiches, complete meals, some vegetarian. Table service. 11:30 am - 10 pm, Fri. & Sat. til midnight. Closed Monday. Am. Express, Diners Club, Master Charge. Bank Americard.

Parthenon Gyros, 226 S. Main.

Pizza Bob's, 814 S. State, Pizzas, sandwiches, shakes, floats. Substantial vegetarian. Counter service. 11 am - 2 pm daily, Sun. noon - 2 am.

Pretzel Bell, 120 E. Liberty. Liquor. Soups, sandwiches, 48-item salad bar, complete meals. Cafeteria service at noon, table service evenings. Mon. - Thurs. 11 am - 10 pm; Fri. & Sat. til 2 am; Sun. til 9:30 pm. Am Express, Master Charge, Visa, Diners Club, Carte Blanche.

Raja Rani, 1133 E. Huron.

Real Seafood Company, 341 S. Main. Seafood and American standards. Liquor. Soups, sandwiches, salads, complete meals. Table service. Mon. - Thurs. 11:30 am - 11 pm; Fri. & Sat. til midnight; Sun. 3 pm - 10 pm. Am. Express, Visa, Master Charge, Diners Club.

Rick's American Cafe, 611 Church. Bar with soups, sandwiches, salads, complete meals. Liquor. Some vegetarian. Table service. Mon. Sat. 11 am - 2 am; Sun. 5 pm - 2 am. Master Charge, Visa, American Express.

The Round Table, 114 W. Liberty. Soups, sandwiches, complete meals. Table service. 6:30 am - 2 pm; Sat. til 11 am. Sun. closed.

Saca Taco, 414 E. William. Mexican fast food. Some vegetarian. Mon. Thurs. 11 am - 11 pm, Fri. & Sat. til midnight; Sun. noon 11 pm.

Salad Cellar, 512 E. William. Liquor. Large salad bar, soups, sandwiches. Table service. 11:30 am - 2 am. Visa, Master Charge.

Second Chance, 516 E. Liberty. Liquor. Soups, salads, sandwiches, complete meals. Table service. 11 am - 9 pm Mon. - Sat. Closed Sun. Master Charge, Visa, Am. Express.

Seva Restaurant, 314 E. Liberty. Natural Foods, vegetarian only. Soups, salads, sandwiches, complete meals. Table service. Mon. - Thurs. 11 am - 9 pm, Fri. & Sat. til 10 pm; Sun. 9 am - 2 pm for brunch, 4 pm - 8 pm for dinner.

Stage Door, 300 N. Thayer in the Bell Tower Hotel. Liquor. Soups, salads, sandwiches, complete meals. Breakfast buffet. Table service. Mon. - Thurs. 7 am - 12:30 am, Fri. til 1 am; Sat. 4:30 pm - 1 am; Sun. 4:30 pm - 12:30 am. Art Fair: open Saturday for breakfast & lunch. All major credit cards.

State Street Deli, 800 S. State at Hill. N.Y. deli menu. Soups, sandwiches, salads, some vegetarian. Table service. 9 am - 11:30 pm every day.

Steve's Lunch, 1313 S. University. Soups, sandwiches, omelettes. Counter service. Mon. - Fri. 8 am - 7 pm, Sat. 9 am - 7 pm, Sun. 10 am - 7 pm.

Street Scene Cafe, Huron at State in the Campus Inn. Liquor. Soups, sandwiches, salads, meals. Table service. 11 am - 11 pm daily. All major credit cards.

Thano's Lamplighter, 421 E. Liberty. Liquor. Soups, sandwiches, salads, complete meals. Table service. 10 am - 2 am daily. Master Charge and Visa.

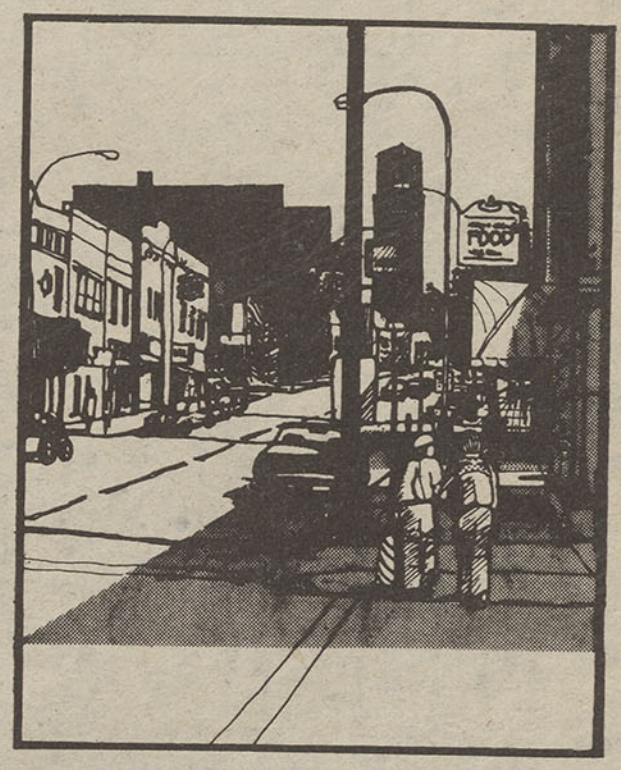
Tivoli. 415 N. Fifth Ave. in Kerrytown II. Soups, salads, sandwiches, quiches, pastries. Table service. Mon. - Fri. 9:30 am - 5 pm. Closed Sun.

Turtle Island, 315 S. State. Natural foods. Salads, soups, sandwiches, breakfasts, complete meals. Completely vegetarian with seafood. Table service. Mon. - Thurs. 7 am - 8:30 pm, Fri. & Sat. til 9:30 pm; Sun. closed. Art Fair hours: 7 am - 10 pm. Master Charge, Visa.

Victor's, Huron at State in the Campus Inn. French continental menu. Liquor. Complete meals. Table service. Brunch: Mon. - Fri. 6:30 am - 10:30 am, Sat. 7:30 - 10:30 am, Sun. 8 am - 1 pm. Lunch: Mon. - Fri. only. 11:30 - 2. Dinner: 6pm - 10:30 pm., Sun. from 5 pm. All major credit cards.

Whiffletree, 208 W. Huron. Seafood, steaks & ribs. Soups, sandwiches, salads, complete meals. Liquor. Table service. Mon. - Sat. 11:30 am - 2 am; Sunday 4 pm - 1 am. Master Charge, Visa.

Downtown Ann Arbor
Walking Tour Map

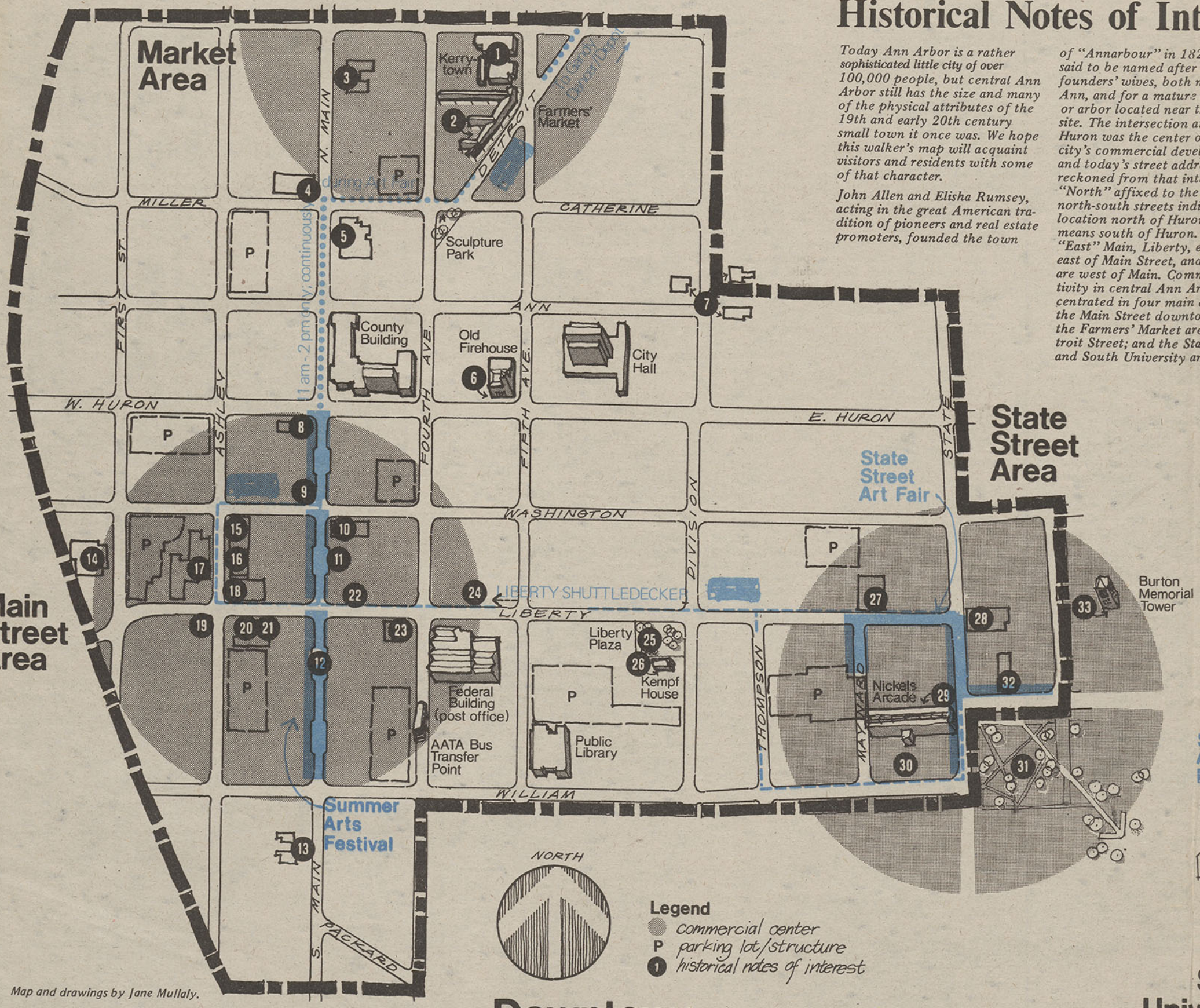


Prepared by Ann Arbor Tomorrow and the Chamber of Commerce for the Ann Arbor Observer.

Historical Notes of Intere

Today Ann Arbor is a rather sophisticated little city of over 100,000 people, but central Ann Arbor still has the size and many of the physical attributes of the 19th and early 20th century small town it once was. We hope this walker's map will acquaint visitors and residents with some of that character.

John Allen and Elisha Rumsey, acting in the great American tradition of pioneers and real estate promoters, founded the town of "Annarbour" in 1824. It was said to be named after the co founders' wives, both named Ann, and for a mature oak gr or arbor located near the tow site. The intersection at Main Huron was the center of the city's commercial developme and today's street addresses a reckoned from that intersecti "North" affixed to the name north-south streets indicates location north of Huron; "so means south of Huron. Likew "East" Main, Liberty, etc. are east of Main Street, and "Wes are west of Main. Commercial tivity in central Ann Arbor is centrated in four main distric the Main Street downtown ar the Farmers' Market area on troit Street; and the State Str and South University areas ad

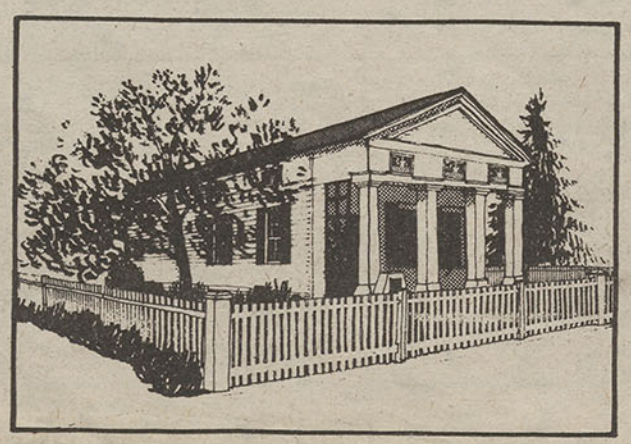


Map and drawings by Jane Mullaly.

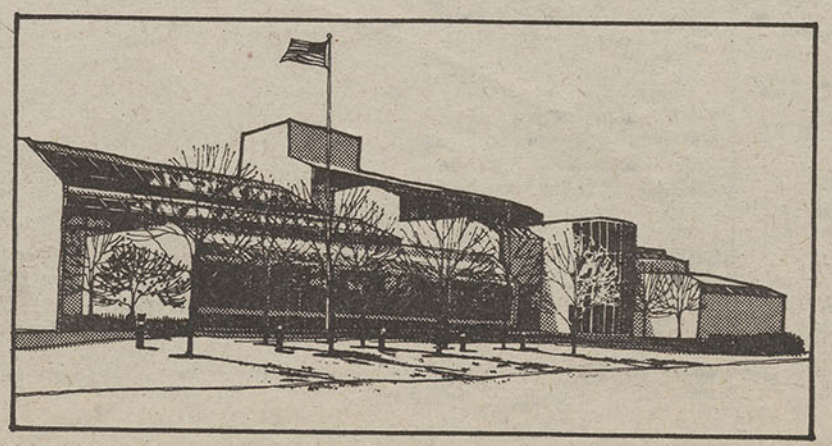
This map is designed to orient visitors to central Ann Arbor and its major landmarks in general. For detailed ART FAIR information, see map on page 6.

OLD FIREHOUSE
E. Huron at Fifth Ave.

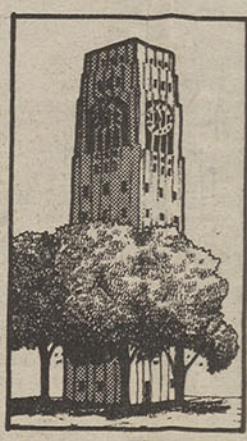
KEMPF HOUSE
312 S. Division



FEDERAL BUILDING
200 E. Liberty



BURTON MEMORIAL TOWE
South Ingalls



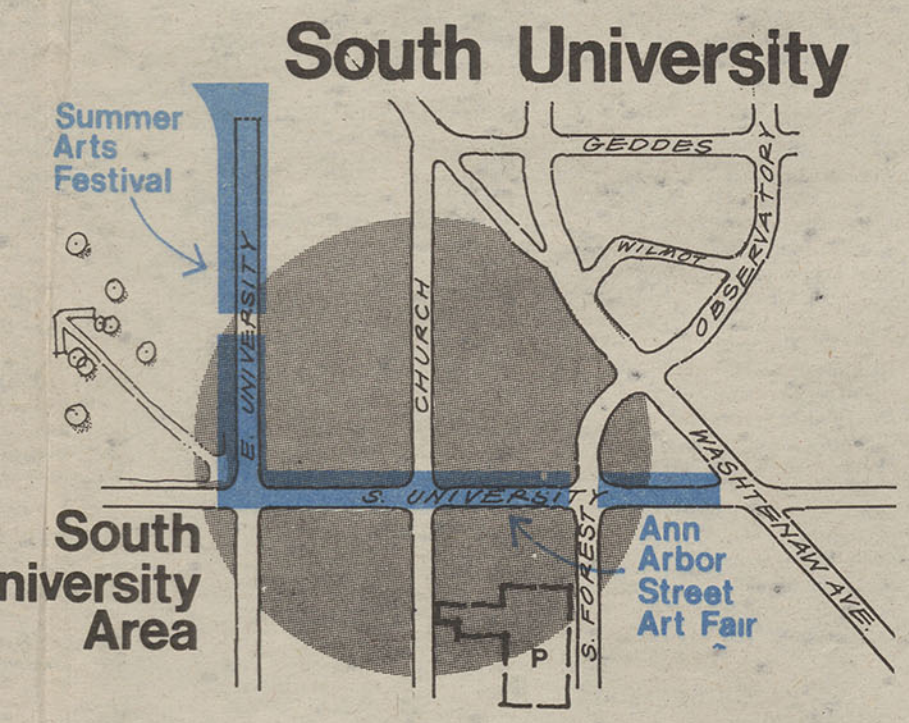
Interest

in 1824. It is after the co- both named nature oak grove near the town tion at Main and nter of the development, t addresses are at intersection. o the names of ts indicates a Huron; "south" uron. Likewise, erty, etc. are t, and "West" Commercial ac- nn Arbor is con- main districts: owntown area; et area on De- he State Street sity areas ad-

joining The University of Michigan central campus.

If you follow our suggestions, and if you look up above the modernized storefronts to the upper stories, you'll see some interesting reminders of Ann Arbor's past. And if you tire of walking, you can catch one of the Liberty Shuttledeckers, authentic London double-decker buses which link the State Street, Main Street, and Farmers Market-Depot areas daily and Saturday.

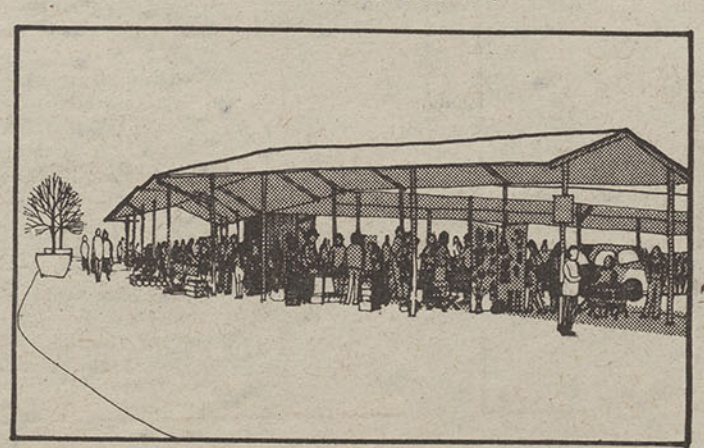
1. **Kerrytown I**, 407 N. Fifth, and **Kerrytown II**, 415 N. Fifth. This complex of cosmopolitan food shops and specialty stores is an inspired adaptation of the old Luick Lumber Mill.
2. **Farmers' Market** (1934). Gottlob Luick, former mayor, willed his lumber yard to the city for use as a market. A favorite place for people-watching as well as buying farm produce and crafts. Open Wed. & Sat. 7-3 plus Monday 11:30-7 pm from June thru September.
3. **St. Nicholas Greek Orthodox Church** (parish founded 1927, building remodeled 1967), 414 N. Main. It's the focus of Ann Arbor's large Greek community, with over 1000 members.
4. **Miller-Main Building** (1865), 303 N. Main. Dr. Alvan W. Chase's homespun medical and household advice was a best-selling book from the 1850's to 1900. He put up this building to house his offices and steam printing plant.
5. **Old Post Office** (1909, remodeled 1933), 220 N. Main. The Post Office moved to the Federal Building. The city and county now own this elegant Beaux Arts classic building
6. **Old Firehouse.** Built in 1882-3, when volunteer firemen pulled pumpers and hooks-and ladders to fires, the firehouse is empty today, having been replaced by the new firehouse behind it. The Hands-On Museum is raising funds to turn it into a participatory museum for children and adults. Meanwhile, it serves as a bicycle parking facility.
7. **Division and Ann.** The beautiful houses on this corner typify different 19th c. styles: Greek Revival in the columned Wilson House (1843), 126. N. Division; Italianate in the simple white Rogers House (1861), 121 N. Division; Gothic Revival in the red brick Palmer House (1867), 205 N. Division; and a mixture of classic revival styles in the yellow Wells House (build 1858, remodeled 1890's), 208 N. Division.
8. **Ann Arbor Trust Building** (1906), Main at Huron. Frank P. Glazier, Chelsea banker and industrialist and later state treasurer, had a mania for splendid buildings. He erected this opulent brick and stone pile for his Washtenaw newspaper but soon afterwards his political enemies had him jailed for juggling state funds to finance its construction.
9. **Muehlig's Dry Goods** (Philip Bach Building, 1865), 126 S. Main. Quaint touches in this venerable store include the spring-operated cash carrier system and the manned elevator, supposedly the state's seventh-oldest.
10. **First National Building** (1929), 201 S. Main, 10 stories high, it's Ann Arbor's scaled-down version of the 1920's grand metropolitan office towers, complete with the necessary historical ornament, vaguely Moorish, Notice the lion-head gargoyles on top.
11. **Thom McAn** plaque, 215 S. Main. The shoe chain founder's portrait adorns the entranceway of this former shoe store.
12. **Dean Promenade** (1965). Elizabeth Dean left $2,000,000 for a special tree care fund for the city. The Dean Promenade, designed by Johnson, Johnson & Roy and one of the first street renovations of its kind, honors her.
13. **Laubengayer House** (1880's) and **Haller House** (1890), 416 and 410 S. Main Street. Both these Queen Anne residences reflect the Victorian era's ornate exuberance. Note the finials on the towers and carriage step in front of the Laubengayer entrance.
14. **Ann Arbor Implement and The Blind Pig.** S. First St. When wheat was a major Washtenaw County farm product, the Ann Arbor Central Roller Mills were here. Signs for flour remain on the south wall. Ann Arbor Implement took over the mill building in 1924; the vaulted cellars are now open to visitors. The Blind Pig occupies the mill office and uses the safe as a wine cabinet.
15. **The Earle** (1885), Washington at Ashley. A successful Scio township farmer, Michael Staebler, erected this as a hotel (originally the Germania, later the American House) which also housed his other businesses in ground floor shops: agricultural implements, bicycles, Ann Arbor's first car dealership, and coal.
16. **Schwaben Hall** (1914), 217 S. Ashley. Ann Arbor's German population hails mostly from Swabia (the region around Stuttgart in southwest Germany). Germans formed many clubs; one of the first, still around today, is the **Schwaebische Unterstuetzungsverein, Schwaben Verein for short, a social group which also paid life insurance benefits.** Note the name on the second-story windows.
17. **Hertler's** (c. 1890, remodeled 1930's), 210 S. Ashley. This garden store started as a drive-through feed barn where the three Hertler brothers also dealt in farm implements and wholesale grain. Ashley Street catered to the farm trade with blacksmiths, feed barns, and saloons like the **Old Farmer's Home.**
18. **Mr. Flood's Party**, 120 W. Liberty, was the first younger business to move into this now-vibrant area, in 1969; its collection of stained glass and campy Americana is worth a look.
19. **Fleetwood Diner** (c. 1948), 300 S. Ashley. Formerly the Dagwood Diner, reincarnated as a Midwestern approximation of the archetypical New England diner, the Fleetwood is a downtown landmark. Next door, the H & R Block building was once a blacksmith shop. On the roof is the Model T radiator fan used by smith Mike Finkbeiner to indicate that he also "tinkered with cars."
20. **Ann Arbor Art Association**, 117 W. Liberty. Built to house the Walker Brothers Carriage Works, this structure long housed the Stanger Furniture Company, which also sold caskets, as an old sign on the west wall attests.
21. **Haarer Building** (1888), 113 W. Liberty. Originally a photographer's studio and home; now, handsomely restored, it's a book store and residence. The weathervane on top was reconstructed to match that in an old photograph.
22. **Haner's barber pole.** 105 E. Liberty. The only standing barber pole left in town.
23. **Pretzel Bell restaurant**, 122 E. Liberty. Opened in 1934 just after Prohibition was repealed, it incorporporated the back bar and initial-carved tables from Joe Parker's famous College Saloon and college mementoes from other campus hangouts. Many of the relics remain today.
24. **Zwerdling Fur sign** (c. 1915), side of 213 E. Liberty. Osias Zwerdling, furrier and patriarch of Ann Arbor's Jewish community, commissioned this artistic advertisement.
25. **Liberty Plaza** (1977). The first Ann Arbor city park built for a truly urban situation.
26. **Kempf House** (c. 1850), 312 S. Division. This charming little Greek Revival house (on the National Register of Historic Places) houses Ann Arbor's Historic District Commission. House museum tours available Sat. & Sun. 2-5.
27. **Michigan Theater** (1927). Ann Arbor's most splendid picture palace from the golden age of movies. Note the colored terra cotta ornament in a Mediterranean Renaissance style. Recently purchased by a public corporation which plans to operate it as a community theater for plays and musical events. The original Barton Theater Organ is maintained by the Motor City Theater Organ Society and played at a 10 am open house the 2nd Sunday of each month.
28. **State Theater** (1940). It still has the flashy features of modernistic Hollywood in the 30's and 40's: a huge lighted sign, a shiny front, round windows, and a marvellous Art Deco carpet.
29. **Nickels Arcade** (1915-1918). Tom Nickels erected Ann Arbor's 18-shop version of Milan's Galleria on the site of his father's meat market. Bay's Bay's Jewelers, The Caravan Shop, Van Boven's and the post office have been there from the start.
30. **The DKE Shant** (1878), 611½ E. William. This mysterious meeting house is a vestige of the days when secret ceremonies were an important part of fraternity life. Designed by Wm. LeBaron Jenney, who later pioneered the steel skeleton frame in Chicago.
31. **University of Michigan Central Campus** (opened 1840). The original 40-acre campus between State St. and the Universities (South, East, and North) was a farmer's field offered to the state by a local land company to lure the newly-established university to Ann Arbor. History Professor Andrew White (later Cornell's first president) planted the first trees starting in 1857.
32. **Drake Sandwich Shop**, 709 N. University. The interior of this classic campus soda shoppe has changed little since 1932, when owner Truman Tibbals bought it.
33. **Burton Memorial Tower** (1935) was erected to house the Charles Baird Carillon, now 53 bells, plus music classrooms and offices. The carilloneur and bells can be seen up close Wed. from 4-5 and Sat. from 11 to noon, mid-April through October.



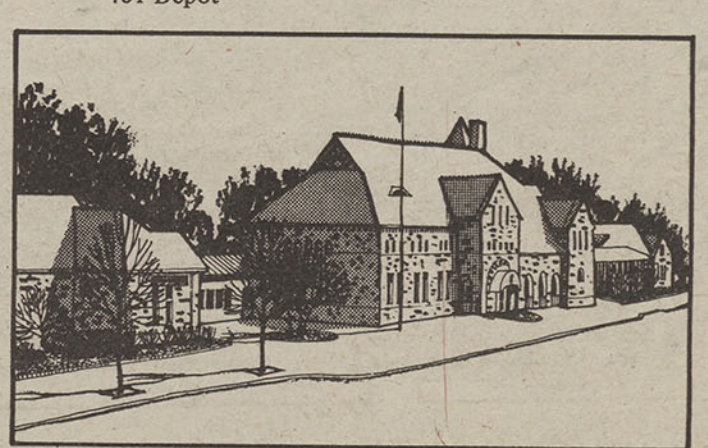
AL TOWER
ls

NICKELS ARCADE
328 S. State

FARMERS' MARKET
Detroit St. & N. Fifth Ave.



AMTRAK DEPOT
and GANDY DANCER RESTAURANT
401 Depot



Downtown Guide

ANTIQUES & USED FURNITURE
Antique Village, 108 N. Fourth Ave.
Finishing Touch Limited, Nickels Arcade.
Good Pickins, 302 E. Liberty.
Lilac Antiques, 415 N. Fifth Ave. (Kerrytown).
The Lily Shoppe, 322 E. Liberty.
Restorations Unlimited, 220 N. Fifth Ave.
Salvation Army Thrift Store, 105 E. Ann.
Treasure Mart,529 Detroit St.
Yankee Trader, 512 S. Main.

APPAREL
Ann Arbor Clothing Company (M), 211 S. Main
The Attic (F), 1210 S. University
Ayla, Inc. (F), 241 E. Liberty.
Bagpiper (F), 1200 S. University.
Budget Shop (F), 611 E. Liberty.
Checkmate (M,F), 302 S. State.
Cloth of Gold (F), 611 Church.
Ehnis and Son (M), 116 W. Liberty.
Englanders, 1212 S. University.
Fantasy Fashions (F), 305 E. Liberty.
Fiegel's (M), 318 S. Main.
Foreign Matter (F), 1315 S. University.
Frances Bridal Shop (M / F / C), 333 S. Main.
Generations (C), 247 E Liberty.
Hutzel's (F), 301 S. Main.
Jack's Men's Wear (M), 118 E. Washington.
Kay Baum, (F), 500 E. Liberty
Kay-Jay Shop (F), 223 S. Main.
Marti Walker (F), 214-218 S. State.
Marty's (M / F), 310 S. State.
Mary Dibble (F), 1121 S. University
Preis (F), corner State & Liberty.
Ragtop Vintage Clothing (M / F), 121 W. Washington.
Renaissance (M / F), 402 Maynard.
Sam's Store (M), 207 E. Liberty.
Second Hand Rose (M / F), 211 N. Main.
Seventh House (M / F), 211 S. State.
Steeplechase Men's Clothing (M), 1119 S. University.
Thrift Shop (M / F), 120 N. Fourth.
Tice's Men's Shop (M), 1111 S. University.
The Tree (F), 419 Detroit St.
Van Buren Shop (F), Nickels Arcade.
Van Boven (M), 326 S. State.
Wild's Men's Shop (M), 311 S. State

ART GALLERIES / FRAMING
Alice Simsar Gallery, 301 N. Main.
Anderson's Frame Shop, 122 E. Washington.
Ann Arbor Art Association, 117 W. Liberty.
Blixt Gallery, Nickels Arcade.
David Ackley Gallery, 215 S. State.
Denali Arts, Inc., 103 E. Liberty.
Dreyfuss Gallery, 209½ N. Main.
Forsythe Galleries, Nickels Arcade.
Gallery One, 113 S. Fourth Ave.
Graphic Art Wholesalers, 224 S. Main.
Hang Ups, 415 N. Fifth Ave. (Kerrytown).
House of Frames, 209 E. Liberty.
The Loft, 117 W. Liberty.
Megaframes, 205 N. Main.
Sixteen Hands, 119 W. Washington.
Valentine Gallery, 245 E. Liberty.

BAKERIES
Dom Bakeries, 300 S. Main.
Quality Bakery, 347 S. Main.
Sun Bakery, 301 E. Liberty.
Wildflour Community Bakery, 208 N. Fourth Ave.

BOOKSTORES
Borders Books, 303 S. State
Christian Science Reading Room, 306 E. Liberty.
Community Newscenter, 330 E. Liberty, 1301 S. University.
David's Books, 622 E. Liberty.
Follett's Michigan Book Store, 322 S. State.
Fourth Avenue Adult News, 217 S. Fourth Ave.
Laco Bookstore, 1216 S. University.
Logos Bookstore, 1205 S. University.
Paideia Books, 313 S. State.
State Street Book Shop, 316 S. State.
Ulrich's Book Store, 549 E. University.
West Side Book Shop, 113 W. Liberty.
Wooden Spoon Bookshop, 200 N. Fourth Ave.

CAMERA EQUIPMENT
Purchase Camera, 1115 S. University.
The Quarry, Inc., 318 S. State.

COMMUNITY SERVICES
Ann Arbor Bank, 101 S. Main, 1100 S. University, 505 E. Liberty.
Ann Arbor Fire Department, 111 N. Fifth Ave.
Ann Arbor News, 340 E. Huron.
Ann Arbor Observer, 206 S. Main.
Ann Arbor Public Library, 343 S. Fifth Ave.
Ann Arbor Tomorrow, 122½ E. Liberty.
Ann Arbor Trust Company, 100 S. Main.
Chamber of Commerce, 207 E. Washington.
City Hall, 100 N. Fifth Ave.
Detroit Edison Company, 401 S. Main.
Ecology Center, 417 Detroit St.
Farmers Market, 315 Detroit St.
Federal Building, 200 E. Liberty.
Great Lakes Federal Savings, 401 E. Liberty.
Huron Valley National Bank, 125 S. Fifth, 777 N. University.
Michigan Bell Telephone Company, 324 E. Huron.
Michigan Consolidated Gas Company, 211 E. Huron.
Michigan National Bank, 302 S. Main.
Michigan Savings and Loan, 111 S. Main.
National Bank and Trust, 125 S. Main, 500 E. William.
Plasma Donor Center, 214 S. Fourth Ave.
Secretary of State, 611 Church.
U.S. Post Office, 200 E. Liberty & Nickels Arcade.
Washtenaw County Building, 100 N. Main.
Womenspace, 211½ N. Fourth Ave.

COPYING AND PRINTING
Accu-Copy 524 E. William.
Albert's Copying, 535 E. Liberty.
Arbor Instant Printing, 124 E. Washington.
Copy Mill, 211 S. State.
Copyquick, 1217 S. University.
Dollar Bill Copying, 611 Church.
Goetzcraft Printers, 307 N. Main.
Great Copy, 108-110 E. Washington.
Insta-Print of Ann Arbor, 221 S. Main.
Kolossos Printing, 310 E. Washington.
Quality Copy Center, 109 Miller.
Speed-A-Print, 717 N. University.
Speedy Printing, 209 N. Main.

DEPARTMENT STORES
Goodyears, 122 S. Main.
Jacobson's, 612 E. Liberty.
Kline's Department Store, 306 S. Main.
S.S. Kresge, 317 S. State.

FLORISTS / PLANTS
Ann Arbor Flower Shop, 109 E. Liberty.
Chelsea Flower Shop, 203 E. Liberty.
Louise Flowers and Gifts, 334 S. State.
Petal Shop, 1104 S. University.
Saguaro Plants, 207 S. Ashley.
University Flower Shop, Nickels Arcade.

FOOD / SUNDRIES AND / OR LIQUOR
Applerose Natural Foods, 300 W. Liberty.
Ascione Brothers Produce, 407 N. Fifth (Kerrytown).
Bagel Factory, 306 S. University.
Beer Depot, 114 E. William.
Beer Vault, 303 N. Fifth.
Capitol Market, 211 S. Fourth Ave.
Diroff's Market, 422 Detroit St.
Druzetich Meat Market, 407 N. Fifth. (Kerrytown).
Dunham-Wells Cheese & Wine, 407 N. Fifth. (Kerrytown).
Edens Whole Earth Grocery, 330 Maynard.
Food Mart, 1123 S. University.
Kerrytown Pantry, 407 N. Fifth. (Kerrytown).
Ling Lee, Inc., 407 N. Fifth. (Kerrytown).
Main Grocery, 207 N. Main.
Main Party Store, 201 N. Main.
Marshall's, 235 S. State.
Moveable Feast, 407 N. Fifth. (Kerrytown).
Peoples Produce Co-op, 206 N. Fourth Ave.
Peoples Food Co-op, 212 N. Fourth Ave.
Real Seafood Market, 407 N. Fifth. (Kerrytown).
Soybean Cellars Food Store, 314 E. Liberty.
State Discount, 307 S. State.
Tice's, 340 S. State.
Village Corner, 601 S. Forest Ave.
White Market, 609 E. William.

GIFTS & CRAFTS SHOPS
J.T. Abernathy Pottery, Nickels Arcade.
Andoh's African Imports, 105 S. Fourth Ave.
Artisans, 1122 S. University.
Baobab, 123 W. Washington.
The Berry Patch, 107 E. Liberty.
Caravan Shop, Nickels Arcade.
Classical Glass, 249 E. Liberty.
Collected Works, 309 E. Liberty.
Crown House of Gifts, 301 S. State.
Helen Dobson, Inc., 110 E. Liberty.
Impressions Fabrics, 340 Maynard.
John Leidy, 601 & 607 E. Liberty.
Little Dipper Candles, 415 N. Fifth. (Kerrytown).
Orthogonality, 330 E. Liberty.
Osius Bantle Stained Glass Studio, 205 E. Washington.
Papermill, Inc., 415 N. Fifth. (Kerrytown).
Peaceable Kingdom, 111 W. Liberty.
Persian House of Imports, 320 E. Liberty.
Plumed Serpent, 330 S. Main.
Sangam Indian Crafts, 107 S. Fourth.
Wee Bit of Scotland - The Blarney Stone, 326 S. Main.

HARDWARE, PAINT & GARDEN SUPPLIE'S
Anderson's, 125 W. William.
Ann Arbor Door Closer & Lock Service, 226 Detroit,
Ann Arbor Implement Company, 210 S. First.
Fischer Hardware, 221 E. Washington.
Hertler Brothers, 210 S. Ashley.
Painters Supplies, Inc., 221 W. Liberty.
Schlenker Hardware, 213 W. Liberty.
Silver Lead Paint Company, 300 E. Washington.
Vogel's Locksmiths, 113 W. Washington.

HOBBY AND BICYCLE STORES
American Handicrafts, 219 S. Main.
Campus Bike and Toy Center, 514-516 E. William.
Needlepoint Tree, 222 E. William.
Rider's Hobby, 115 W. Liberty.
Student Bike Shop, 607 S. Forest Ave.
Wild Weft, 415 N. Fifth. (Kerrytown).
Yarncraft, Nickels Arcade.

HOME FURNISHINGS
Artisans Contemporary Lighting, 1110 S. University.
Bathsheba, 415 N. Fifth Ave. (Kerrytown).
Custom Counters, 416 S. Ashley.
Delux Drapery and Shade Co., 208 S. Fourth Ave.
Design Cabinetry, 219 N. Main.
Ernst Electric, 206 S. Ashley.
Handicraft Furniture, 337 E. Liberty.
La-Z-Boy Showcase Shoppe, 218 S. Main.
Ruth Roy Interiors, 301 N. Main.
Smith and Nathan Furniture Makers, 403 N. Fifth Ave. (Kerrytown).
Top of the Lamp, 217 N. Main.
Treehouse Furniture Makers, 206 S. First.
The Ware House, 301 N. Main.
Workbench, 410 N. Fourth Ave. (Kerrytown).

HOTELS
Ann Arbor Inn, 100 S. Fourth Ave.
Bell Tower Hotel, 300 S. Thayer.
Campus Inn, 615 E. Huron.
Embassy Hotel, 202 E. Huron.
Michigan League, 227 S. Ingalls.

ICE CREAM
Baskin-Robbins, 1101 S. University.
Dom Bakeries, 300 S. Main.
Jason's, 215 S. State.
Miller's Ice Cream Parlor, 1227 S. University.
Mountain High Ice Cream Parlor, 117 W. Washington.

JEWELERS
Abracadabra, 205 E. Liberty.
Austin Diamond Company, 1209 S. University.
L.G. Balfour, 1209 S. University.
Bays Arcade Jewelry Shop, Nickels Arcade.
The Boulder Jewelers, 1103 S. University.
Campus Jewelers, 719 N. University.
Daniel's Jewelers, 201 S. Main.
Edward's Jewelry, 215 S. Main.
House of Suren, 119 E. Liberty.
Lake's Jewelers, 211 S. State.
Matthew C. Hoffmann, 227 E. Liberty.
Over the Rainbow, 330 Maynard.
Schlanderer's, 113 S. University.
Schlanderer and Sons, 208 S. Main
Seyfried Jewelers, 304 S. Main.

LAUNDRIES / SHOE REPAIR / TAILORS
Andy's Custom Tailoring, 308 S. State.
Athens Shoe Repair, 349 S. Main.
Camelet Brothers Tailors, 103 E. Liberty (upstairs).
College Shoe Repair, 607 E. William.
Eureka Cleaners & Tailors, 308 N. Main.
Gold Bond Cleaners, 322 Maynard.
L & F Shoe Repair, 207 S. Ashley
Laundromat, 330 Maynard.
Laundromat, 609 S. Forest Ave.
Nasibeh's Custom Tailor Shop, 330 S. State. (Upstairs).
Shahin Custom Tailoring, 212 S. Main.
Student Shoe Repair, 345 Maynard.
Tim and Christine's Tailor Shop, 213 S. Main. (upstairs).
Vahan Tailoring, 311 E. Liberty.
Vahan Uzuncan Shoe Repair, 209 S. State.

LEATHER GOODS
Mule Skinner, 611 S. Forest Ave.
Ram's Head Leather & Luggage, 539 E. Liberty.
Suwanee Springs Leather Works, 619 E. William.
Wilkinson Luggage Shop, 327 S. Main.

MUSIC
Absolute Sound, 312 S. State.
Al Nalli Music, 317 S. Main.
Ann Arbor Music Company, 117 E. Liberty.
Ann Arbor Music Mart, 336 S. State.
Ann Arbor Piano & Organ Co., 209 S. Main.
Apollo Music Center, 323 S. Main.
Auto Entertainment Center, 300 E. Huron.
Guitar Gallery, 326 S. State.
Hadcock Music House, 314 S. Thayer.
Herb David Guitar Studio, 209 S. State.
Hi Fi Studio of Ann Arbor, 215 S. Ashley.
King's Keyboard House, 115 E. Liberty.
Radio Shack, 300 Maynard.
Tape Recorder Specialists, 216 E. Washington.
Tech HiFi, 605 E. William.

OFFICE SUPPLIES
Ball Office Supply, 116 S. Main.
Marsh's, 329 S. Main.
Mayer-Schairer, 112 S. Main.
The Office Supply House, 613 E. William.

OPTICAL
Campus Opticians, 326 S. State.
Dobbs Opticians, 211 E. Liberty.
Moran Optical Center, 123 E. Liberty.
Richardson Optical, 320 S. State.
Sight Shop; 613 E. University.

PHARMACIES
Lucky Drugs, 303 S. Main.
Prescription Shop, 423 E. Washington.
Richardson's Pharmacy, 320 S. State.
Village Apothecary, 1112 S. University.

RECORDS
Aura Sound Entertainment Co. 540 E. Liberty.
Discount Records, 300 S. State, 1235 S. University.
Liberty Music Shop, 417 E. Liberty.
Sunrise Record Shop, 100 N. Fourth Ave.
Recycle Light and Sound, 221 E. Liberty.
Schoolkids Records, 523 E. Liberty.
Wazoo Records, 209 S. State.

RECREATION
The Academy, 220 S. Main.
Ann Arbor Y, 350 S. Fifth Ave.
Art Worlds, 213½ S. Main.
Asian Martial Arts Studio, 220 E. Huron.
Cross-Eyed Moose, 613 E. Liberty.
Dance Space, 621 E. William.
Dance Theatre Studio, 711 N. University.
Downtown Racquet Club, 101 W. Liberty.
Focus Pinball, 621 E. William.
Mickey Rat's Pinball, 603 E. William.
Pinball Alley, 1217 S. University.
Sylvia Studio of Dance, 525 E. Liberty.

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Bass Sho
Birkenst
314 E.
Campus
Dietzel's
Fileccia
1117 S
Mast Sho
217 S.
Roots Na
314 S.
Shoe Hu
Van Bov
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210 S.

SPECIA
A New I
213 S.
Ann Arb
Ann Arb
215 S.
A-Square
1233 S
B.E. Mu
126 S.
Bill's Bin
Budget T
Compute
310 E.
Firestone
First Posi
522 E.
The Inn
100 S.
Kever O
Parts,
Kiddiela
Lucky C
Mad Elf
117 S.
Maison F
Merle No
Nickels
Michigan
413 E.
Old Brick
500 De
Uniform
corner
Viking Se
335 S.

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Black El
120 E
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Harry's
201 E
Moe Spo
711 N
Runner's
Second
Stein an
315 S.
Wildern

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Campus
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THE VIEW FROM THE BOOTHS

What the fair means to the artists in it.

Wallaby, Inc.

Expressions of interest, admiration, and seraphic contentment– what every exhibitor hopes to see at art fairs.

Wallaby, Inc.

Just as frequent a sight, however, are suspicious, upset looks like the one this woman casts on some innocent planters.

By ANNETTE CHURCHILL

Sometime during the second day of the fair, exhibitor Carol Furtado, a weaver, becomes mesmerized watching the slow, shuffling tide of the pressing crowd. They jam the sidewalk so tightly that their slow-motion movement has become a swaying, drag-foot lock-step.

Carol knows from experience that she must do something to break the hypnotic spell of this scene. She stands up for a while to alter her angle of vision. For a little while this new view strengthens her hold on reality. In a few more minutes she will need to change her position again, this time by climbing part way up a stepladder. The sit-stand-climb routine helps her to focus on the people nearest to her booth and to see them as individuals. "As a crowd event there is nothing like these Ann Arbor fairs," Carol says. "The herd effect takes over when the crowds are at their height. The crowd shuffles along in one direction, then reverses to the other, strangers following strangers. To watch it too long can be very disorienting."

Other exhibitors at the Ann Arbor fairs react differently to the crowds. Rosanna Tendler Worth, a nationally acclaimed worker in enamels whose pieces are collectors' items, calls the fair "a madhouse, but a very exciting time." Charla Khanna, who makes soft sculpture and handcrafted dolls, *likes* to watch people and finds the crowd stimulating. Jean Wetzler, a landscapist who works in watercolor, finds the atmosphere of the fair so exhausting she drives twenty miles home to Ida at the end of each fair day to recover.

The artists and craftsmen at both the Ann Arbor Street Fair and the Summer Arts Festival agree that these fairs are stressful but financially successful and well-run. For many of the participants the business they do during these four days in July represents as much as one half of their income for the whole year.

For some artists and craftsmen, Ann Arbor provides their only fair exposure, but the majority of them participate in several others in the Midwest. Fairs in Flint, Charlevoix, Cincinnati, Chicago, and Troy draw many of their artists and craftsmen from the same talent pool. Among these artists, there is general agreement that Ann Arbor's art fairs represent the cream of the crop.

Much hard work lies behind the displays that fill the booths and stands along South University and East University. Figured in man-hours, these works of art and craft represent a tremendous accomplishment. When one stops to consider that all this time and creative effort is committed to the fortunes of a four-day sale, one begins to see how precarious the livings of the exhibitors can be.

Many exhibitors agree that the fairs do a lot for them besides providing an income. "One of the really valuable side-effects of the fairs is the chance they give us all to catch up on the news of art and craft markets," says Jason Getzan, a miniaturist. "Over the years we craftsmen come to think of ourselves as a large family which comes together periodically to exchange helpful news and to enjoy one another's company."

After closing hours each night, parties take place beginning at the fair and move on later to restaurants and artists' homes or lodgings in Ann Arbor. Bull sessions mixed with revelry go on far into the night. "You are so keyed up you can't think of going to sleep," Jason says. "All day long people have been buying the things you've slaved to design and make. And even those who didn't buy have admired your things. When you work entirely for yourself and by yourself, this is a very exhilarating pay-off."

One frequent topic of conversation at late night get-togethers among artists and craftsmen is the vexing problem that surrounds the matter of commercial appeal. News from other summer fairs is exchanged. New trends the buying public is finding attractive are identified.

Artists and craftsmen agonize over the question of how to keep their work fresh and ever-evolving while at the same time keeping an eye on what is selling well. It takes an act of courage to move on from works that are proving popular with customers to something even the artist himself may feel is still experimental.

And yet everyone agrees there is a danger that one's work can become stale with prolonged repetition. Once the artist or craftsman senses the approach of staleness in his work, he begins to see himself as a mere production worker. The life spark has gone out, not only in his work but out of his life also, and he knows it.

Many resolve this problem of "selling out" by working at two levels simultaneously. One is a mass production level of proven sellers. Sure sales from this kind of work permit them to stretch their skills in new directions in the main body of their work.

Talk among the craftsmen from the fair goes on far into the night. New friendships form, old ones are reinforced, serious talk gives way to gossip. "How did that awful stuff get into the juried fair?" someone asks. "------- is really cranking it out this year," another observes. "I think those guys go back to their motel at night and paint up a bunch of those acrylics assembly-line fashion to sell in the morning," someone else speculates.

Many artists and craftsmen remark on the contrast between the hectic atmosphere of the fair and the quiet isolation in which they work throughout many months of the year. Carol Furtado says her life during the production months is extremely isolated. Weaving is a solitary occupation, and she feels she needs the hurly-burly atmosphere of the fair to put her back in touch with people.

Another attraction of the art fair for artists and craftsmen is the chance to sell directly to a real person without the buffer of a middleman. Viewing their work as a personal expression, many exhibitors like to know the person receiving it personally.

Evelyn LaMers, a potter from Yellow Springs, Ohio, has exhibited at the Summer Arts Festival since the days when it was known as the Free Fair. "The biggest problem at these fairs for first-time exhibitors is what to do with all the money," Evelyn says. With an average four-day attendance of 300,000 people, many of them in a buying mood, a great deal of money floats around at the fair.

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Working out plans to safeguard it is a number one priority. "I came from Yellow Springs that first year with three other potters. We hauled along an adding machine, four-column ledger paper, and real money sacks — all items that shrieked the news that we had money with us. We stayed the night at an Ann Arbor motel which was 'lively,' to put it kindly, and all night long there were these comings and goings in the corridor that made us awfully nervous. We propped a chair against the door and whispered as we set about counting up the money from the first day's sales. Next morning we got to a bank with our money and breathed easier. But when we got back to the motel that night, it was clear we had excited some kind of interest, because our luggage had been thoroughly gone through! Every exhibitor has a different way of handling the problem of what to do with the money. But all of them must have a plan."

Hidden locked cash boxes are a must for every booth, and people manning the booth must keep an eye of them. Even so, every so often someone makes off with a cash box. Getting away with it in the milling crowd is easy. Some people open a temporary bank account at a local bank and use night deposit facilities. But increasingly participants at the fairs are accepting checks and Visa and Mastercharge cards.

Peter Yates

Charla Khanna, soft sculpture: "The crowd does often act as if you weren't even there. One day I heard a piercing voice shouting, 'You gotta see this! This woman looks exactly like the dolls she sells!' "

There are hired security personnel at the fairs at night, but even so, many exhibitors take extra precautions. A very few sleep in their booths. Many more haul away what items they can for the night. Things of intrinsic value like jewelry are handled with particular care. But since everything available for sale at the fair represents months of work, and since work is money, *everything* has intrinsic value to the exhibitors.

There are also physical hazards to the things for sale. Good display design can minimize the danger, but it takes experience to know what will work best in the way of display structures. One year a stained glass artist

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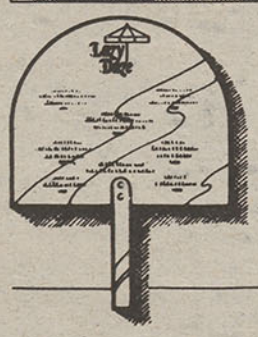

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Peter Yates

Jason and Jacqueline Getzan, miniaturists, in their workshop: From a life of working in isolation, craftsmen become merchants for the fair's four days.

rigged a splay-legged frame from which he hung stained glass panels. A person in the crowd tripped on one of the extended legs and brought the whole thing crashing down, breaking a lot of the precious glass. Damage amounted to several hundred dollars, and many weeks of work was lost.

Shoving crowds knock things off tables, and people in crowds may be more thoughtless than they would ever be alone. One man wanted to brace himself as he bent down to examine some jewelry close up, so he hung onto to a hanging tapestry in the next booth, using it like a subway strap. Shipping hauling, packing, and unpacking take their toll. And every year there seems to be one storm that smears water colors and soaks fabric art. Last year's wind storm even damaged durable goods like heavy ceramics.

From the moment the first customer arrives, the artists and craftsmen become merchants for the next four days. From a life of working in isolation where they focus their skills and apply the deepest concentration to the development of their work, they become vendors for a huge crowd that does not always connect the person inside the booth with the works that are attracting their attention. "The crowd does often act as if you weren't even there," says Charla Khanna. "One day at the busiest time of the afternoon I heard a piercing voice rise out of the middle of the crowd shouting, 'Come here! You gotta see this! This woman looks exactly like the dolls she makes!'

Other people in the crowd address skeptical questions to the artists, treating them as though they were impersonally involved clerks. Stained glass artists Bob Vavrina tells of one passer-by who snapped his fingers vigorously at an example of his stained glass and asked, "Is this plastic? It sure sounds like plastic."

Frequently customers assessing a piece announce loudly that they could do better themselves and at half the price. Butch Honeck, a metal sculptor who uses welding techniques, heard a man say, "I can weld. I could do that. Maybe I'm in the wrong racket."

Not surprisingly, everyone who is approached for comment about the

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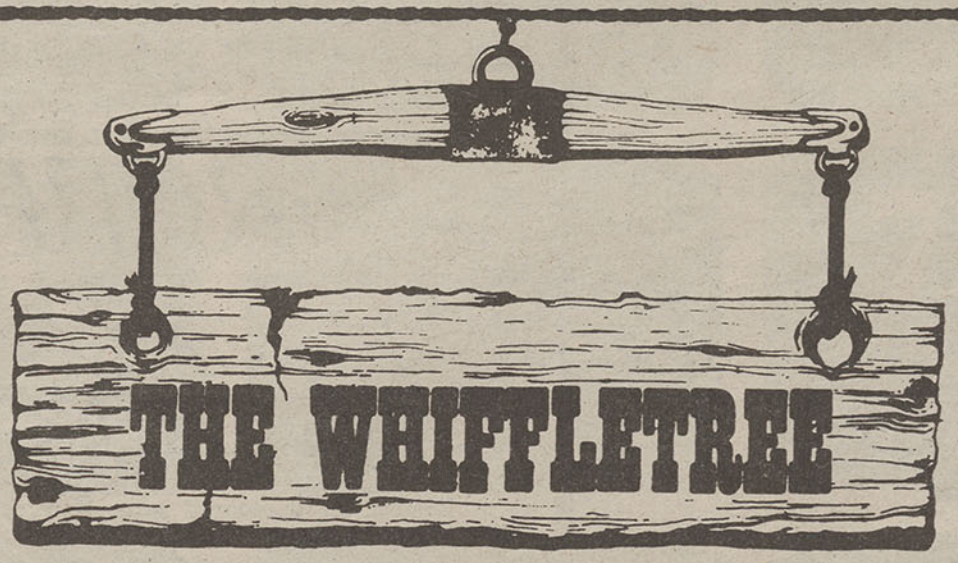

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art fairs mentions the heat and sudden storms that always seem to occur at fair time in July. Some exhibitors can barely stand the heat themselves and cannot understand how customers can be in a buying mood in such dreadful weather. Evelyn LeMers, on the other hand, thinks hot weather promotes sales. Others see the threat of a storm as a spur to sales. What seems to be at work, in these peoples' view, is the fact that thousands of customers have come from far away prepared to buy at least one thing. When discomfort overwhelms them, or when vigorous weather threatens, they feel impelled to justify their coming in the first place. Suddenly they stop their slow deliberations and make quick decisions to buy.

Charla Khanna has found from viewing the crowd over a number of years that its character changes with the different days of the fair. On Wednesday, right at the opening, well-dressed customers from Birmingham, Bloomfield Hills, and Grosse Pointe are waiting and know precisely what they are looking for. Many follow the work of particular artists or craftsmen. Shortly after the opening, hard on the heels of the suburbanites, come the serious collectors from Ann Arbor. On Thursday come the crowds of "lookers." Many are also buyers, but they look at everything and often defer decisions to buy.

Fridays, says Charla, come curiosity seekers, people who have just heard about the fair. It may be their first visit. Saturday there is a mad rush back by people who earlier put off a decision to buy, went home to think it over, and now cannot stand to think they may have missed their opportunity to own something lovely.

Saturday night after closing hours South and East University look like the aftermath of an unruly New Year's Eve Party. No attempt at clean-up is started until Sunday morning. The tension and excitement of the four days of the fair is released in revelry. Sunday is clean-up day, and by Monday morning, you'd never know a fair had taken place. □

The physical mechanics of transporting and displaying art fair merchandise can itself be a major investment of time and money. Lee Lerfeld and her husband Larry, both printmakers, need a van for their large framed pieces, which they must unload and load daily at the fair.

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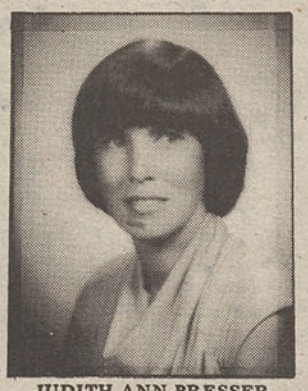

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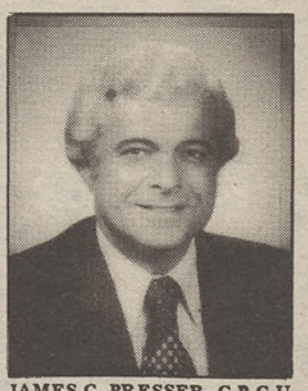

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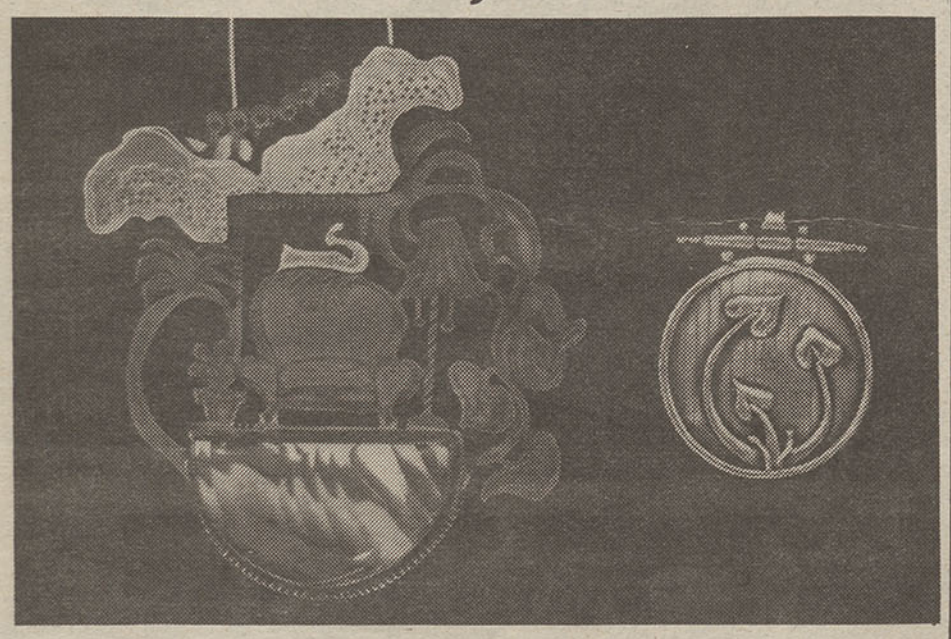
BUYING CRAFTS

Craftspeople's tips on what to look for.

In buying art and crafts there are technical factors to consider as well as aesthetic ones. How should an item be cared for? How can it be used, and how long is it likely to last? The art fair offers an unusual opportunity to ask artists and craftsmen about the materials and techniques involved in creating their pieces.

These articles have been adapted from Kaleidoscope: A Guide to the Many Facets of Art and Crafts, *published by the University of Michigan Artists and Craftsmen Guild, which sponsors the Summer Arts Festival on East University and Main Street.* Kaleidoscope *includes sections on leaded glass, painting, photography, batik, pottery, and weaving. It is available for $.50 at both the Main Street and East University information booths.*

BUYING JEWELRY



Peter Yates

FABRICATION involves soldering several parts together, as in this sterling and copper pendant (left) by Pat Garrett.
CASTING in a wax mold permits finer detail and involves less metalworking skill. Cast 14K gold pin by Circle Round the Moon. Jewelry from Middle Earth.

Adapted from the article by Joe Cyberski.

Although modern jewelry utilizes everything from traditional metals and precious stones to fiber, feathers, modern metals, and plastic, this article will focus on some of the metals used in jewelry and some techniques used to work them.

As the technology of metals has advanced, people have learned to combine or alloy several metals together to obtain the best properties and characteristics of each. Sterling silver and karat golds are both alloys.

Gold, because it is most often found in its native state, is one of the oldest metals used. It's an ideal metal for jewelry because it is the most malleable and highly resistant to corrosion. However, gold in its pure state is too soft for most jewelry use, so it is alloyed with other metals, usually copper and silver, to increase its hardness.

The word **"karat"** is used to denote the percentage of gold in relation to the other metals in the alloy, based on a scale of 24 karats for pure 100% gold. 18 karat is 75%, 14 karat, 58.3%, and so forth. By law, any gold stamped with the karat quality must not be more than one karat below the stated value including solder, which by nature is of a lower karat than the surrounding metal.

"Gold fill" describes what is actually a metal sandwich. A very thin layer of gold is fused to either side of a thicker piece of base metal. Although the layer of gold in gold fill is thicker than that of gold plate, it still does not have the use life of karat gold.

Silver is the whitest of all metals. With polishing it will develop a highly reflective surface. Like gold it is too soft to use in its pure form, so it is alloyed with copper to form sterling. By law, sterling is based on the British standard of 925 parts silver per thousand, with a balance of 75 parts copper. Silver is a fairly hard precious metal. Its only drawback is that sulphurs in the environment and one's own body chemistry may cause it to darken and lose its luster. This tarnish, of course,

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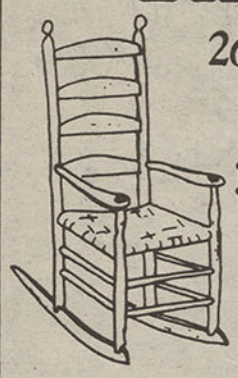

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can be removed by polishing.

Nickel silver (sometimes called "German silver") is actually a copper, nickel and zinc alloy. Not as valued as silver, it is nonetheless an excellent metal for less expensive jewelry, especially when the weight of a precious metal would vastly increase the price, as, for example, in a belt buckle. Nickel silver resists oxidation and corrosion; it will polish to a brilliant white finish close to that of sterling.

Most modern **pewter** has no lead in it, though it has the appearance of lead. It is actually an alloy of tin, antimony, and copper. Because it is fairly soft and bright, pewter is not recommended for jewelry.

Brass, an alloy of copper and zinc, is being used more and more in modern jewelry, often in jeweled belt buckles. A strong metal, brass will polish to a bright, golden color that closely resembles gold.

Colors of natural and alloyed metals range from white and yellow, to rose, orange, and even green and purple. These colors can be further expanded upon and enhanced with chemicals to artificially speed up the natural process of oxidation that most metals undergo when exposed to the atmosphere. These chemically-induced colors, called patinas, are only surface treatments and thus vulnerable to wear.

Construction of a piece of jewelry can involve techniques ranging from simple wire bending and bead stringing to complex electroforming. Elaborate pieces can utilize several techniques to achieve the final effect. Two very common construction techniques are casting and fabrication.

Casting a piece involves a wax mold either carved from a solid piece of wax or shaped by flowing molten wax into the desired shape. The finished wax piece is placed in a metal flask which is then filled with a plaster-like substance called investment. After it has dried, the flask is placed in a kiln and the wax is burned out, leaving a negative shape of the original design. Molten metal is then poured into the flask. Spun by a centrifuge or vacuum, the metal is forced into all corners of the mold, assuming the shape of the original wax model.

Casting enables the craftsperson to achieve a sharper design with more minute detail than would be possible with fabrication. Furthermore, the entire piece can be designed as a whole in wax, making for more easily achieved unity of form and design.

A good casting should have no pits or burrs in the metal. It should be annealed (heated and gradually cooled to remove internal stress) so it is not brittle.

In **fabrication**, a single piece of jewelry is created by soldering together several pieces of metal in a very hot flame. The individual component pieces are shaped by filing, sawing, forging, and/or bending. Because fabrication involves so much manipulating of metal, it requires a more thorough knowledge of the characteristics and limitations of the metal used. As the complexity of design increases, so does the difficulty, and thus the price.

Final finishing is much more important in fabrication than in casting. Pay attention to how well the pieces are fitted together and whether or not the seams are smoothed and not readily visible.

No matter how a piece of jewelry is put together, here are a few other things to check on:

1. The thickness of metal should not be too heavy, yet strong enough to withstand everyday use.
2. The file and saw marks and rough edges should be smoothed out.
3. The fire scale should be buffed out to a uniform shine. Fire scale appears as gray shadows on silver, light brown on gold. It is caused when the copper forms a copper oxide in the alloy.
4. The pieces should be fitted solidly together with no weak points that will easily break if subjected to ordinary wear.

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Peter Yates

TYPES OF POTTERY vary in hardness and strength according to the temperature in which they were fired. From lowest to highest, l. to r., RAKU jar with a crackle glaze by Nancy Meeker; EARTHENWARE planter by Linda Harry; STONEWARE pitcher by Jonathon Kaplan; and PORCELAIN carved vase by M Molly Cowgill. Pottery from Middle Earth.

BUYING POTTERY

Adapted from the article by I. B. Remsen.

Pottery refers to objects made of clay and finished by firing in a kiln, usually after a glaze has been applied. Variety in pottery may be introduced through the type of clay used, the shape of the pot, the color and pattern of glaze, and the temperature to which the pot is fired.

Four kinds of pottery are usually available at art fairs: **porcelain, stoneware, earthenware,** and **raku.** Stoneware and porcelain are both fired above 1200 Centigrade (1295° F) and sometimes as high as 1400° C. Earthenware is fired between 900° C and 1150° C. Raku is fired at 800° C to 900° C.

Stoneware's and porcelain's higher temperature firing gives them greater hardness and durability, making them more suitable for table and kitchen use. Many parts of the world use earthenware for cooking and serving, too. If made with heavy walls, earthenware will last almost as long as stoneware.

Raku is more suitable for decorative pieces because it's the softest and most porous type of pottery. Its softer interior structure is usually reflected in a softer, more organic exterior appearance that lends itself well to planters, decorative bowls and so forth.

Most glazes applied to pottery are a mixture of finely ground minerals and chemicals in a water solution. Salt glazes are an exception. Lead glazes are generally used in lower temperature ranges because lead can melt silica at low temperatures. Few if any glazes used on stoneware or porcelain contain lead or other harmful chemicals, but lead glazes are sometimes used in earthenware and raku. If you intend to use a pot for serving or eating, ask the potter for details as to whether its glaze is safe.

The main purpose of glazes is to add color and smoothness to a pot. They also enable the porous earthenware and raku to hold water. Stoneware and porcelain will hold water unglazed, though they are apt to sweat and leave rungs on tables if completely unglazed. Pots for kitchen or table use should be glazed on the inside at least for easier cleaning.

Salt glazing is different from any other glazing process. Its surface texture is similar to an orange peel. When salt (NaCl) is thrown into the kiln, it breaks down into its components, sodium and chloride. The chloride goes up the chimney as a gas and the sodium attaches itself to the walls of the clay pot, forming a glass or glazed surface.

Most pottery at art fairs is **wheel thrown** or constructed from wheel-thrown elements.

Off-wheel pottery includes several techniques: slab, coil, and mold construction. They may use sheets of clay, coils ranging in size from vermicelli to two or three inches thick, or wads of clay shaped to the ideas of the moment. Handbuilding is always a time-consuming process no matter how long a potter has been doing it, in contrast to wheel construction, in which a potter can develop speed with experience. Most slab building involves many components, so the greatest difficulty it presents is keeping the pieces together during drying and firing.

Here are some things to look for in choosing a pot:

Tension. A well-thrown pot has a certain visual tension to its form. Whether a pot is softly rounded or fairly flat and angular, its lines should have some vibrancy and life. It should not look as if it is about to collapse in on itself, or as if it were forced into some awkward shape.

Balance. Pots are to be experienced tactually as well as visually. A well-thrown pot is evenly balanced. It should turn easily in your hand with only the slightest heaviness toward the bottom.

The total effect of any pot should be harmonious. The glaze and decoration, the foot and rim, the handles, spouts and lid should all relate to one another and appear to be an outgrowth of the basic idea of the pot.

Pots meant to be used should be purchased with their use in mind. How many cups will this teapot hold? How many servings are in this casserole? Will it be easy to handle when hot? If you have questions, ask the potter.

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ART FAIR EVENTS

This listing does not include last-minute changes and additions to entertainment schedules at the fairs. Check at the fair information booths or stages for completely up-to-date schedules.

WEDNESDAY

10:00 a.m.

"Trees Again" play rock with a folk flavor.
Graceful Arch stage on East U.

11:00 a.m.

"Come Dance with Me"—Ann Arbor Rec. Department youth dance program
Lawn of Physics and Astronomy Building, East University.

Contemporary dance with Aerobic Dancing Inc.
Main at Liberty.

11:30 a.m.

David Zaborski plays original guitar compositions
Graceful Arch stage on East U.

12:00 noon

"Trees Again" play rock with folk elements.
East University at North University

1:00 p.m.

Stoneware and pottery demonstration by Sara Rubin
Main at Liberty.

Watercolor demonstration by Bill Borden
East University at North University.

"Gemini" play folk and original songs
Graceful Arch stage on East U.

2:00 p.m.

"Mr. Bill Visits the Potter's Studio"
Demonstration-performance by Jerry Berta.
East University at North University.

2:30 p.m.

Selections from "Over the Rainbow with Harold Arlen"
Popular songs by lyricist Harold Arlen ("Over the Rainbow") performed by Arbecoll Theatrics.
Graceful Arch stage on East U.

3:00 p.m.

"Create a Patron" contest
Main at Liberty; also at East University at North University.

3:45 p.m.

Connie Huber of the Black Sheep Theater sings and plays guitar
Graceful Arch stage on East U.

4:00 p.m.

Bill Nelson sings and plays guitar
East University at North University.

4:45 p.m.

Hootenanny with Friends of The Ark
Informal performance by habitues of the folk music coffeehouse.
Graceful Arch stage on East U.

5:00 p.m.

Appalachian broom-making demonstrated by Ralph Gates
East University at North University.

6:30 p.m.

Jazz with the Andy Adamson Quartet
Jazz played by some former members of Innerchange. Presented by Eclipse Jazz.
Liberty Plaza, E. Liberty at S. Division. Free.

Improvisational dance by "Mirage" dance collective, accompanied by "Trees Again"
Graceful Arch Stage on East U.

7:00 p.m.

Tom Nehil plays dulcimer
Main at Liberty.

7:30 p.m.

Concert by the Ann Arbor Civic Band
Lawn of Physics and Astronomy Building on East University.

Summer Film Showcase
Films sponsored by The University of Michigan Media Resources Center.
"Gravity Is My Enemy" (26 minutes): the experience of Mark Hicks, an artist paralyzed below the neck.
"Murals of East Los Angeles" (37 minutes): artists express Chicano identity and pride through murals.
"Georgia O'Keefe" (60 minutes): the artist's life and work.
Modern Languages Building, Aud. 3 (E. Washington between Ingalls and Thayer). Admission free.

8:00 p.m.

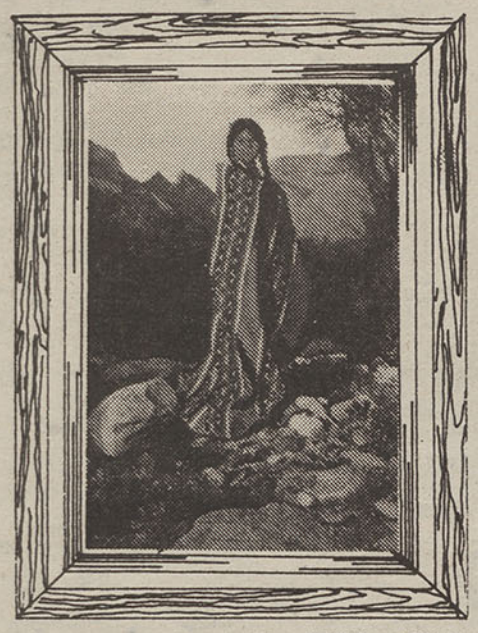
Outdoor concert with "Incognito"
A jazz/rock ensemble. Presented by Eclipse Jazz.
Liberty Plaza, E. Liberty at S. Division. Free.

"Criss-Cross" at the Ann Arbor Film Co-op
1948; Robert Siomak, director.
"Burt Lancaster gets double-crossed by everybody in this thriller about an armored car robbery. Great performances by villain extraordinaire Dan Duryes."
Auditorium A, Angell Hall. Free.

Jazz Harp Institute
Sponsored by the School of Music.
Rackham Building, Washington at Ingalls. Free.

8:30 p.m.

Rhythm and blues with "Emerald City"
Graceful Arch stage on East U.



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WEDNESDAY

continued

9:30 p.m.

"Brute Force" at the Ann Arbor Film Co-op
1947; Jules Dassin, director. "A violent and harrowingly exciting prison melodrama which marked Dassin's debut as a notable director. A film noir classic with powerful performances by Burt Lancaster, Charles Bickford, and Hume Cronyn."
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The Earle, 121 W. Washington: Ron Brooks Trio.

Hardy's Lounge at the Ann Arbor Inn, Huron at Fourth: Donny Chapman.

Mr. Flood's Party, 120 W. Liberty: Steve Newhouse Band.

Second Chance, 515 E. Liberty: Sonic's Rendezvous.

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Porch of the Ann Arbor Public Library, Fifth Avenue at William.

10:00 a.m.

"The Operation" presented by the Young People's Theater Repertory Co.
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Graceful Arch stage on East U.

11:00 a.m.

Demonstration by the Young People's Theater Repertory Co.
Lawn of Physics and Astronomy Building, East University.

Contemporary dance with Aerobic Dancing, Inc.
Main at Liberty.

Macrame demonstration by Margo Racine
East University at North University.

11:30 a.m.

Matt Thornton of the Black Sheep Theater sings and plays guitar
Graceful Arch Stage on East U.

12:30 p.m.

"Mirage" dance collective
Demonstration of creative movement for children.
Lawn of Physics and Astronomy Building on East University.

1:00 p.m.

Stoneware and pottery demonstration by Sara Rubin
Main at Liberty.

"Showdown at the Snake Oil Saloon"
A play for children and adults by the Ann Arbor Recreation Department Strolling Players.
Graceful Arch stage on East U.

Watercolor demonstration by Bill Borden
East University at North University.

2:00 p.m.

Outdoor concert with Wendell Bigelow
A mixture of danceable jazz and rock. Presented by Eclipse Jazz.
Liberty Plaza, E. Liberty at S. Division. Free.

Pam Shlom and Adam Hirsh sing and play guitar.
East University at North University.

2:30 p.m.

Folk songs by Randy Mathews
Graceful Arch stage on East U.

3:00 p.m.

"Create a Patron" contest
Main at Liberty.

Watercolor demonstration by Jan Metzler
East University at North University.

3:30 p.m.

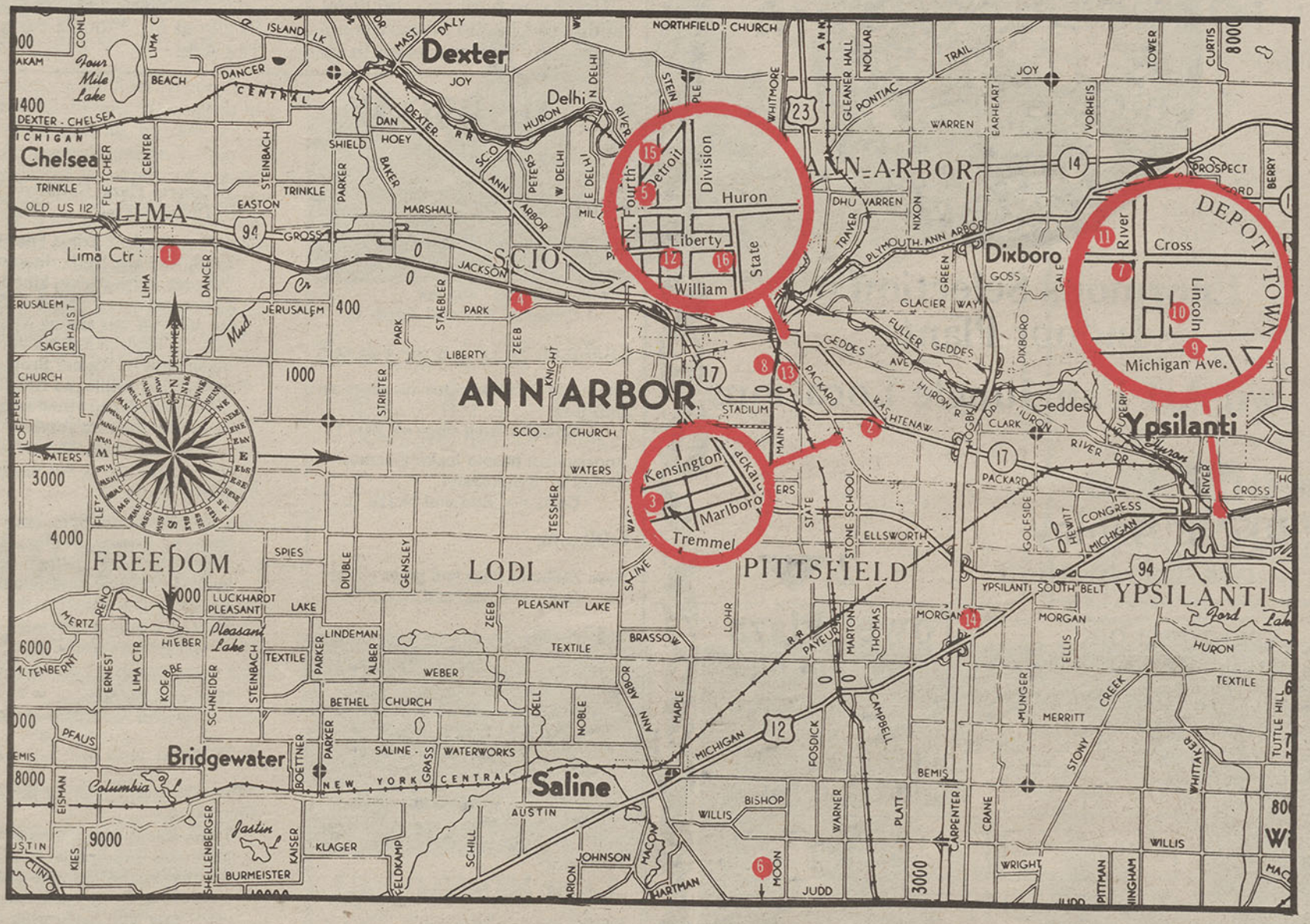
Outdoor concert with "Mixed Bag"
Ron Brooks' veteran aggregation, fusing Latin, jazz, and rock. Presented by Eclipse Jazz.
Liberty Plaza, E. Liberty at S. Division. Free.

3:45 p.m.

Pam Shlom and Adam Hirsch sing and play guitar
Graceful Arch stage on East U.

ANTIQUES

Treasure Hunting in Washtenaw County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Chelsea
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SCIO
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YPSILANTI
Bridgewater
Saline
Four Mile Lake
Pleasant Lake
Columbia
Jastin
Delhi
NORTHFIELD CHURCH
Huron
Liberty
William
Division
Fourth
Detroit
State
Kensington
Marlboro
Tremmel
Packard
Stadium
Washtenaw
Michigan Ave.
Cross
River
Lincoln
Depot Town
Geddes
Jerusalem
Mud Cr
Pleasant Lake
Textile
Bethel
Church
Saline-Waterworks
New York Central
Michigan
Ellsworth
Bishop
Willis
Judd
Wright
Merritt
Stony Creek
Huron River
Dr
Ann Arbor
Plymouth
Warren
Joy
Pontiac
Trail
Earhart
Whitmore
Nollar
Gleaner Hall
Prospect
Berry
Traver
Nixon
Glacier Way
Fuller
Green
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Knight
Stadium
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Stone School
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Kaiser
Boettner
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Grass
Schneider
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Lima Ctr
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Baker
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Dan
Seitz
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Island Lk
Beach
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Center
Central
Dexter-Chelsea
Strieter
Staebler
Maist
Sager
Loeffler
Waters
Spies
Diuble
Gensley
Luckhardt
Pleasant Lake
Lindeman
Mertz
Reno
Hieber
Altenbern
Ernest
Koebbe
Schneider
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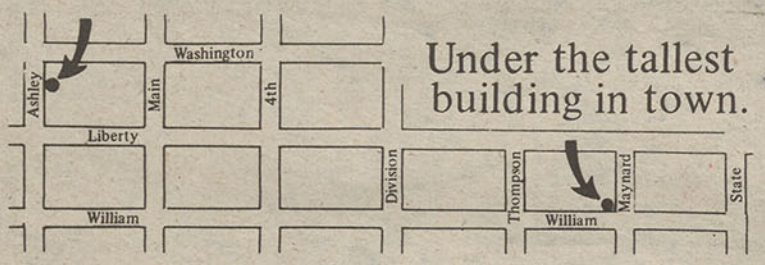

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THURSDAY
continued

4:00 p.m.

Bill Nelson sings and plays guitar
Main at Liberty.

"Create a Patron" contest
Corner of East and North U.

5:00 p.m.

The Andy Adamson Quartet plays original jazz
Graceful Arch stage on East U.

Appalachian broom-making demonstrated by Ralph Gates
Corner of East and North U.

6:00 p.m.

Dave Zaborski sings and plays guitar
Corner of East and North U.

6:30 p.m.

Outdoor concert with the Tucker Blues Band
Ann Arbor's premier blues performers. Presented by Eclipse Jazz.
Liberty Plaza, E. Liberty at S. Division. Free.

Country music with "Footloose"
Graceful Arch stage on East U.

7:00 p.m.

"Gemini" performs folk and original songs
Main at Liberty.

7:30 p.m.

Ann Arbor Recorder Society concert
Graceful Arch stage on East U.

Summer Film Showcase
Films sponsored by The University of Michigan Media Resources Center. "Woody Allen: An American Comedy" (30 minutes): explores the influences on his personality and the sources of his comic art. "Gentleman Tramp" (78 minutes): life and work of Charles Chaplin.
Modern Languages Building, Aud. 3 (East Washington between Ingalls and Thayer). Admission free.

8:00 p.m.

"Trees Again" play rock with a folk flavor.
Corner of East and North U.

Brecht's "Puntila and His Hired Man" with the Residential College Summer Players
Residential College Theater, East Quad (East University at Hill). $3.

Outdoor concert with "Skyhigh"
Featuring saxophonist Pete Kahn. Presented by Eclipse Jazz.
Liberty Plaza, E. Liberty at Division. Free.

"Taxi" at the Ann Arbor Film Co-op
1932; Roy Del Ruth, director. "Cagney at his cocky, kinetic best as a pugnacious taxi driver in this white-hot story of war among New York cabbies. Realism and violence, two trademarks of Warner Brothers in the thirties, are employed frequently, and Del Ruth's strong visual sense indelibly marks the film's style."
Auditorium A, Angell Hall. Free.

8:30 p.m.

Ann Arbor Summer Symphony concert
Music by Rossini, Berlioz, Haydn, Edward German, Richard Strauss, Benjamin Britten, and Eduard Strauss. Robert Culver conducts the 100-piece community orchestra.
Hill Auditorium. Free.

The Tucker Blues Band
Hard-rocking blues.
Graceful Arch stage on East U.

9:15 p.m.

"They Drive by Night" at the Ann Arbor Film Co-op
1940; Raoul Walsh, director. "Bogart made this melodrama about a trucker's life the year before 'The Maltese Falcon.' In a rare sympathetic role, he owns a rig with his brother (George Raft), along with a mile-high stack of payments. When tragedy strikes, Ida Lupino takes over in one of her strongest roles as the woman bound to get what she wants. The classic truck driver film."
Auditorium A, Angell Hall. Free.

LIVE ENTERTAINMENT AT BARS

Black Jack Tavern at the Marriott Inn, Plymouth Rd. at US-23: Nixon and Mitchell.

The Earle, 121 W. Washington: Ron Brooks Trio.

Hardy's Lounge at the Ann Arbor Inn, Huron at Fourth: Donny Chapman.

Mr. Flood's Party, 120 W. Liberty: Dick Siegel and His Ministers of Melody.

Pretzel Bell, 120 E. Liberty: Footloose.

Second Chance, 515 E. Liberty: Squeeze.

DISCO at

Bananas Disco, 2800 Jackson Road next to the Ramada Inn.

Mingles Disco at Holiday Inn West, 2900 Jackson Road.

Zelda's Greenhouse, 3250 Washtenaw at the Crystal House Motel.

CROONER STEVE COLE

For many past Ann Arbor art fairs Steve Cole was the biggest attention-getter of all, hidden beneath a huge and elaborate costume made of hundreds of plastic flowers, American flags, and advertising art. This costume character was known as "The Queen Mother of the Gross National Product."

Well, the Queen Mother is no more, but Cole, an artist and actor, is developing a new side of his theatrical art. He's now a crooner, and his material includes some of the sentimental, silly, and sophisticated songs of the 20's, 30's, and 40's. He is accompanied by Betsy Beckerman on guitar and banjo, and Liza Glover on electric bass.

FRIDAY

10:00 a.m.

"The Operation" presented by the Young People's Theater
A modern version of a medieval story; for the whole family.
Graceful Arch stage on East U.

11:00 a.m.

Demonstration by the Young People's Theater
Graceful Arch stage on East U.

Contemporary dance with Aerobic Dancing, Inc.
Main at Liberty.

Macrame demonstration by Margo Racine
Corner of East and North U.

11:30 a.m.

Steve Cole sings show tunes, 1920-1950
Graceful Arch stage on East U.

12:00 noon

Vaudeville performance by Black Sheep Theater Company
Graceful Arch stage on East U.

Quilting demonstration by Mayeve Tate
Main at Liberty.

Weaving demonstration by Rise St. Arno
Corner of East and North U.

1:00 p.m.

"Showdown at the Snake Oil Saloon"
A play for children and adults presented by the Ann Arbor Recreation Department's Strolling Players.
Graceful Arch stage on East U.

Quilting demonstration by Mayeve Tate
Main at Liberty.

Watercolor demonstration by Bill Borden
Corner of East and North U.

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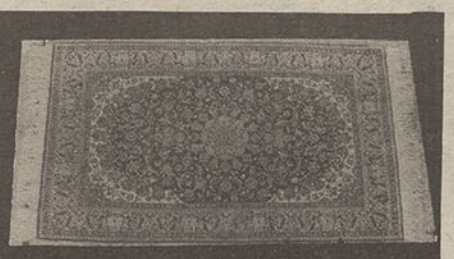

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Brecht's "PUNTILA AND HIS HIRED MAN"

"Puntila and His Hired Man" is an odd love story, broadly comic folk epic, and a play of sharp social comment. Brecht wrote it in Finland, in exile from Nazi Germany, and used many elements of Finnish popular folklore and rural life. He also borrowed from Charlie Chaplin's "City Lights." Puntila is a tyrannical landowner and dairy farmer who, like Chaplin's character, has the ability to become more human when drunk. A real slave-drive, he is about to marry his daughter to a member of the Finnish diplomatic corps, but this design is complicated by the other, more genial Puntila, who sloshes around in gin. Matti, the worldly-wise chauffer, is caught between

the friendly, drunken employer and the grasping, sober master.

The Residential College Summer Players is a permanent acting company modeled on Brecht's own Berliner Ensemble. On Sunday, July 29 it will hold a Brecht symposium at 3 p.m. in the Residential College Theater.

FRIDAY

continued

2:00 p.m.

Outdoor concert with the Peter Stark Revue
An all-star rock band. Presented by Eclipse Jazz.
Liberty Plaza, E. Liberty at S. Division. Free.

"Mr. Bill Visits the Potter's Studio"
A demonstration-performance by Jerry Berta.
Corner of East and North U.

"The Agony and the Ecstasy"
In the 1965 film based on Irving Stone's novel, Charlton Heston plays Michelangelo and Rex Harrison is Pope Julius II.
Ann Arbor Public Library (Fifth and William) in the basement meeting room. Admission free.

2:30 p.m.

Avant-garde art songs by Richard Jennings
Graceful Arch stage on East U.

3:00 p.m.

"Create a Patron" contest
Main at Liberty; also at the corner of East and North University.

3:30 p.m.

Outdoor concert with the Prismatic Band
Improvisational jazz by a top Ann Arbor group. Presented by Eclipse Jazz.
Liberty Plaza, E. Liberty at S. Division. Free.

4:00 p.m.

Country bluegrass with the RFD Boys
Graceful Arch stage on East U.

Bill Nelson sings and plays guitar
Main at Liberty.

5:00 p.m.

Puppetry with Charlotte Formen
Main at Liberty.

Appalachian broom-making demonstrated by Martin Gates.
Corner of East and North U.

5:30 p.m.

"Headwinds" disco band
Graceful Arch stage on East U.

6:00 p.m.

Mime with Tim Settimi
Main at Liberty.

6:30 p.m.

Outdoor concert with "Trees Again."
Rock with a folk flavor. Presented by Eclipse Jazz.
Liberty Plaza, E. Liberty at S. Division. Free.

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Sat. 10:00 a.m. - 2:00 p.m.

7:00 p.m.

Troup Ta-amullat beledi dancers
Middle eastern folk dancing (including belly dancing) by a well-known Ann Arbor group.
Graceful Arch stage on East U.

Weaving demonstration by Rise St. Arno
Corner of East and North U.

"Nosferatu" at the Ann Arbor Film Co-op's Dracula night
1922; F. W. Murnau, director. "The original, superbly loathsome version of Bram Stoker's "Dracula," and the most faithful (so far) to the novel. A concentrated essay in horror, full of weird, macabre camera effects, this film, unlike most other versions, still has people looking over their shoulders on the way home. A horror film that's a film classic. Silent."
Auditorium A, Angell Hall. Free.

"Saturday Night Fever" at Cinema 2 Disco Night
"Come marvel to the musical phenomenon that has snatched the bodies and minds of an entire generation. Thrill to the sensual sublimity and cerebral somnambulism that is disco." The R-rated version of "Saturday Night Fever."
Modern Languages Building Aud 3 (Washington between Thayer and Ingalls). $1.50.

7:30 p.m.

"Wild Strawberries" at Cinema Guild
1957; Ingmar Bergman, director. "A bitter, aging academic about to receive yet another honorary degree wonders about the meaning of his life after an early morning nightmare. His withered mother represents his probable future, the young lovers he encounters, hope for renewal. Bergman at his most tenderly Chekhovian."
Old Architecture Auditorium, Tappan & Monroe. Admission $1.50.

"The Agony and the Ecstasy"
In the 1965 film based on Irving Stone's novel, Charlton Heston plays Michelangelo and Rex Harrison is Pope Julius II.
Ann Arbor Public Library (Fifth and William) in the basement meeting room. Admission free.

8:00 p.m.

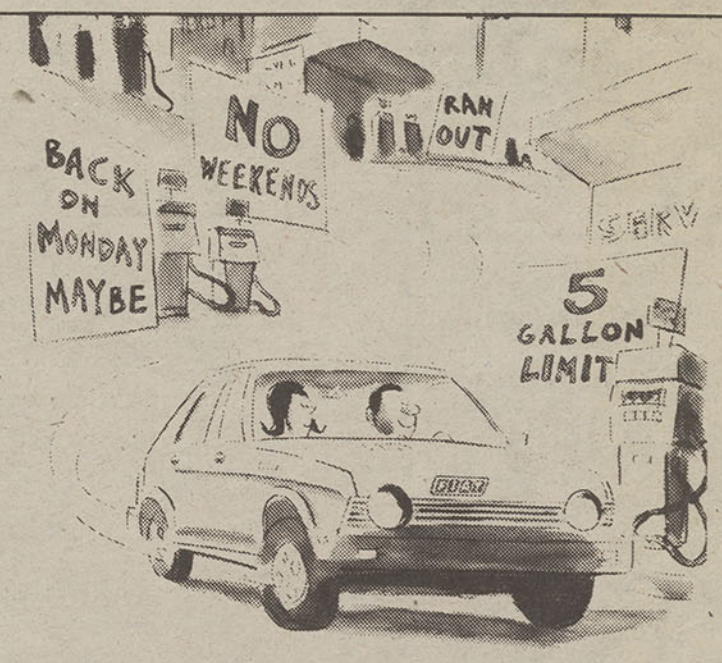
Afromusicology Ensemble
Concert featuring Morris Lawrence on clarinet and Harriet McGovern on piano and vocals. Presented by Eclipse Jazz.
Liberty Plaza, E. Liberty at S. Division. Free.

Movies at the U.S.-China People's Friendship Association
"Barefoot Doctors of Rural China," a film about Chinese rural health systems, and "Women in China."
Michigan Union, Kuenzel Room. Free.

Roberta Flack in concert.
Sponsored by the Office of Major Events.
Hill Auditorium. Tickets $

Chamber music by "Intrada"
Corner of East and North U.

Brecht's "Puntila and His Hired Man" with the Residential College Summer Players
Residential College Theater, East Quad (East University at Hill). $3.



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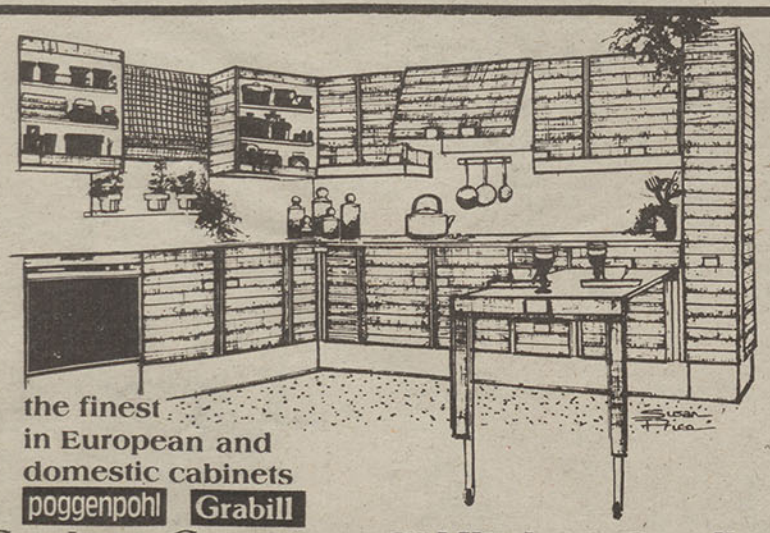

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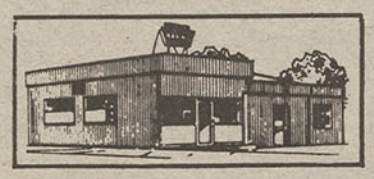

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When Mrs. Novy finally did get her husband to test drive a Volvo wagon, he was very surprised. He liked the handling and responsiveness. And even at six-feet, 200 pounds, he found it very comfortable indeed.

"Okay," he told his wife, "if you want it, buy it. After all, it's your car."

"That turned out to be a joke," Mrs. Novy says. "We hadn't had the Volvo wagon a week before he was driving it himself. I'd look out the window and my Volvo would be gone. And his car would still be sitting in the driveway.

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FRIDAY

continued

Roberta Flack in concert
Power Center. Reserved tickets $8.50. Available at the Michigan Union Box Office, Schoolkids Records, and Falsetta's Market.

8:30 p.m.

Summer Festival Organ Recital with Peter Williams
Sponsored by the School of Music. Hill Auditorium. Admission free.

Contemporary jazz with "Stryder"
Graceful Arch stage on East U.

"Vampyr" at the Ann Arbor Film Co-op's Dracula night
1932; Carl Dreyer, director. "Adapted from Le Fanu's 'In a Glass Darkly,' this film can scarcely be compared to the run-of-the-mill bat-and-blood schlock operas. The horror is a product of ice-cold perversion and malevolence rather than physical violence. A mysterious traveler becomes involved with a town's struggle to exorcise itself from the grip of vampires. Richly atmospheric, tremendously influential on such greats as Cocteau and Welles, this film makes you shiver at what you don't see."
Auditorium A, Angell Hall. Free.

9:00 p.m.

"Thank God It's Friday" at Cinema 2 Disco Night
1978; directed by Robert Klane. "The ultimate disco film, TGIF brings you not only Donna Summer's academy-award-winning song "Last Dance" but also one of the hottest collections of disco classics ever!!
Modern Languages Building Auditorium 3. $1.50.

9:30 p.m.

"Wild Strawberries" at Cinema Guild
See listing for 7:30.

9:40 p.m.

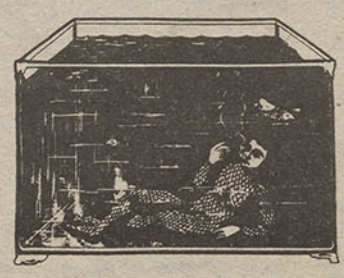
"Dracula" at the Ann Arbor Film Co-op's Dracula night
1930; Todd Browning, director. "The count flies again! Bela Lugosi, the *only* Dracula, in the film that made his career, dons cape, fangs, and thick Hungarian accent to spread the empire of the undead across Europe. He plays a suave count for whom blood-sucking is not only immortality but private lechery as well."
Auditorium A, Angell Hall. Free.

10:00 p.m.

Roberta Flack in concert
Power Center. Reserved tickets $8.50. Available at the Michigan Union Box Office, Schoolkids Records, and Falsetta's Market.

10:45 p.m.

"Saturday Night Fever" at Cinema 2 Disco Night
Modern Languages Building, Auditorium 3. $1.50.



FRIDAY
LIVE ENTERTAINMENT AT BARS

Black Jack Tavern at the Marriott Inn, Plymouth Rd. at US-23: Nixon and Mitchell.

The Blind Pig, 208 S. First: Steve Nardella Band.

The Earle, 121 W. Washington: Stuart Cunningham.

Hardy's Lounge at the Ann Arbor Inn, Huron at Fourth: Ron Brooks Trio.

Mr. Flood's Party, 120 W. Liberty: Dick Siegel and His Ministers of Melody.

Pretzel Bell, 120 E. Liberty: RFD Boys.

Second Chance, 515 E. Liberty: Squeeze.

DISCO at

Bananas Disco, 2800 Jackson Road next to the Ramada Inn.

Mingles Disco at Holiday Inn West, 2900 Jackson Road.

Zelda's Greenhouse, 3250 Washtenaw at the Crystal House Motel.

ANN ARBOR MEDIEVAL FESTIVAL

The tenth annual Medieval Festival presents a selection from its repertoire for the traditional weekend with traveling performances in Ann Arbor parks. Assorted jugglers, dancers, and musicians will be on hand, and two plays will be presented.

Next weekend, August 4 and 5, the complete festival will take place at the North Campus School of Music grounds from 10 a.m. to dusk. There'll be a parade, special participatory games, refreshments, and a crafts fair, along with scheduled performances of plays and concerts. It's a community event in the true medieval spirit, and well worth attending.

SATURDAY

10:00 a.m.

"Odyssey in Illusion" with Franz Harary & Company.
"See the mind-boggling disassembly of a lady as she is divided into thirds before your very eyes," reads the promotional piece by this teen-age magician. "It's a magic show you'll never forget!"
Graceful Arch stage on East U.

10:45 a.m.

"Rusty and Me" ventriloquism act with Joelene Piatt
Graceful Arch stage on East U.

11:00 a.m.

Square dance demonstration by the A-Squares
Graceful Arch stage on East U.

Ann Arbor Medieval Festival
Selected performances from the 1979 festival repertoire, which includes "Noah" (a mystery play), "The Washtub" (a French farce), "The Emperor of the Moon" (a commedia del arte piece), and "The Operation" (a modern play in the medieval style).
West Park, between Chapin and North Seventh Streets. Free.

Contemporary dance with Aerobic Dancing, Inc.
Main at Liberty.

11:30 a.m.

Barber shop music with the Sweet Adelines and the Society for the Preservation of Barber Shop Quartets
Graceful Arch stage on East U.

12:30 p.m.

"Mirage" dance collective
Demonstration of contact improvisation in dance.
Lawn of Physics and Astronomy Building on East University.

1:00 p.m.

Ann Arbor Contemporary Chamber Players
Graceful Arch stage on East U.

Folk/country music with "Footloose"
Main at Liberty.

Glass etching demonstration by Karyl Hill
Corner of East and North U.

2:00 p.m.

David Zaborski sings original guitar compositions.
Graceful Arch stage on East U.

Outdoor concert with Peter "Madcat" Ruth
A harmonica virtuoso who studied under some of the blues harmonica greats and knows how to please a crowd. Presented by Eclipse Jazz.
Liberty Plaza, E. Liberty at S. Division. Free.

Glass etching demonstration by Karyl Hill
Corner of East and North U.

Stoneware and pottery demonstration by Sara Rubin
Main at Liberty.

2:30 p.m.

Latin jazz with "Melodioso"
Graceful Arch stage on East U.

3:00 p.m.

Ann Arbor Medieval Festival
See listing for Saturday, 11:00 a.m.
Burns Park (follow Forest 5 blocks from South U. to Wells, turn left). Free.

"Create a Patron" contest
Main at Liberty; and corner of East and North University.

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Etching	Tues. Aft.	1:30 - 4:00 p.m.	Starts Sept. 18
Lithography	Tues. Morn.	10:00 - 12:30 a.m.	Starts Sept. 18
Lithography	Tues. Eve.	7:00 - 9:30 p.m.	Starts Sept. 18

Other class times may be arranged upon request. Register during first class or pre-register by mail. Late registration accepted. Class fee $48, which includes basic materials. All classes limited to 6 students. Instructor: Loretta C. Hubley, MA in Printmaking.
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ECLIPSE JAZZ AT LIBERTY PARK

Peter Yates

David Reinstein of the Prismatics

Once again Eclipse Jazz (the U-M student sponsored organization devoted to building a popular audience for jazz) has organized a series of free outdoor concerts during the Art Fair featuring some of Ann Arbor's most popular jazz and rock bands. Music is subsidized by a grant from the Recording Companies of America through the Ann Arbor Federation of Musicians, Local 625.

The concerts are held at Liberty Plaza, the brick-paved park at Liberty and Division, from 2 pm til past five in the afternoons and from 6:30 'til 9:30 or 10 p.m. evenings. See the Art Fair events schedule on page 42 for details.

All performances are broadcast live on WCBN-FM (88.3).

SATURDAY

continued

3:30 p.m.

Outdoor concert with the Steve Newhouse Band.
Hard-driving country rock by a very popular band. Presented by Eclipse Jazz.
Liberty Plaza, E. Liberty at S. Division. Free.

4:00 p.m.

Jazz with "Tantra"
Graceful Arch stage on East U.

Mime with Tim Settimi
Main at Liberty.

5:00 p.m.

Appalachian broom-making demonstrated by Martin Gates.
Corner of East and North U.

5:30 p.m.

Eclectic rock with the Peter Stark Revue
Graceful Arch stage on East U.

6:00 p.m.

Mime with Tim Settimi
Main at Liberty.

7:00 p.m.

"Trees Again" play rock with a folk flavor.
Corner of East and North U.

7:30 p.m.

"Take the Money and Run" at Cinema Guild
1968; Woody Allen, director. "An early Allen film that is really a string of sight gags and one-liners a la Marx Brothers. It probably gets as many laughs per food as any film every made. Allen, as 'hardened' criminal Virgil Starwell, could commit any Petty theft and get caught and make it stick as grand larceny in court."
Old Architecture Auditorium, Tappan & Monroe. Admission $1.50.

"The Lion in Winter" at Cinema II
Directed by Anthony Harvey, 1968. "It's the twelfth century, and King Henry II and his queen are having a bit of a domestic haggle over the matter of succession. The repartee is thick and furious because the royal couple are played with dash and bravura by one of the most dynamic pairings to command a screen, Peter O'Toole and Katherine Hepburn, as the irrepressible Eleanor of Aquitaine. The dialogue may be lacking in authenticity, but you come for the theatrical fireworks, not for the history lession. Also starring Anthony Hopkins as one of the sons vying for the throne."
Auditorium A, Angell Hall. $1.50.

8:00 p.m.

Brecht's "Puntila and His Hired Man" with the Residential College Summer Players
Residential College Theater, East Quad (East University at Hill). $3.

"Lust for Life" at the Ann Arbor Film Co-op
1956; Vincente Minnelli, director. "One of the best movies ever about an artist's life. A convincing, vivid portrait of the tortured Vincent van Gogh and his extraordinary genius as a painter. Everything works here—a fine script, splendid direction, classic score by Miklos Rozsa, and a performance by Kirk Douglas that seems to burn through his skin."
Modern Languages Building Audi-

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torium 3 (on Washington between Ingalls and Thayer). Admission free

9:30 p.m.

"Take the Money and Run" at Cinema Guild
See listing for 7:30 p.m.

9:45 p.m.

"The Lion in Winter" at Cinema II
See listing for 7:30 p.m.

10:00 p.m.

"Moulin Rouge" at the Ann Arbor Film Co-op
1953; John Huston, director. "The life of painter Toulouse-Lautrec presented Huston a canvas upon which to splash gorgeous color images of the Parisian cafe world. Jose Ferrer turns in a haunting performance as the dwarfed artist, but the film's true highlight is the dazzling color patterns Huston uses to capture Montmarte. Often cited as the most beautiful film of all time.
Modern Languages Building, Auditorium 3 (E. Washington between Thayer and Ingalls). Admission free.

LIVE ENTERTAINMENT AT BARS

Black Jack Tavern at the Marriott Inn, Plymouth Rd. at US-23: Nixon and Mitchell.

The Blind Pig, 208 S. First: Steve Nardella Band.

The Earle, 121 W. Washington: Stuart Cunningham.

Hardy's Lounge at the Ann Arbor Inn, Huron at Fourth: Ron Brooks Trio.

Mr. Flood's Party, 120 W. Liberty: Dick Siegel and His Ministers of Melody.

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Mingles Disco at Holiday Inn West, 2900 Jackson Road.

Zelda's Greenhouse at the Crystal House Motel, 3250 Washtenaw.

GALLERIES

Ann Arbor Art Association
Victoria Stoll: mixed media

Stoll's constructions (of painted wood, plaster, wire, and other materials) suggest a fantasy environment in which the spaces and symbols of her paintings are made three-dimensional and "objective."
117 West Liberty. Monday-Saturday 10 a.m.-5 p.m. Through July 31.

Art Worlds Gallery
Kathy Manley: "Journeys" (drawings and poetry)

213½ South Main.
Through August 11.

The Blixt Gallery
Nancy Fink: Hand-colored photographs

Photographic oils and pencils are applied to black-and-white photographs for a surreal effect. "My subject matter is primarily the human environment," the photographer explains. "My pictures attempt to get at feel-

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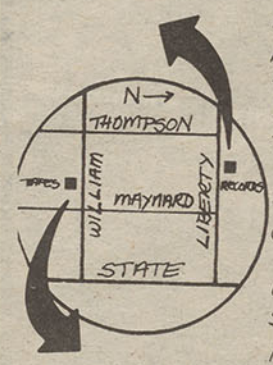

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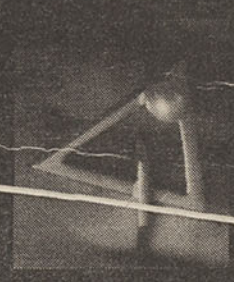

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GALLERIES

continued

ings, things that can't really be seen. I feel that the addition of color gives me the power to manipulate the emotional impact of my photographs."

229 Nickels Arcade (second floor). Monday-Friday 9:30 a.m.-5 p.m., Saturday 10-4. Through Aug. 26.

The Dreyfuss Gallery
Erica Wesseling Knodel: "Lifelines + Tensions: Hooks + Hides"

Wessling "has pushed the traditional fiber techniques to express a preoccupation with transparent surfaces which evoke the coexisting strength and vulnerability of textile objects. Her pieces . . . focus on situations where man's logic forces itself upon the natural environment."

209 North Main (second floor). Wednesday-Saturday 12 noon-6 p.m. Through July 28.

Gallery One
Summer Salon

Best of the season and new works by gallery artists including Adele Becker, Harriett Spira, and Bruce Thayer.

113 South Fourth Avenue. Tuesday-Saturday 11 a.m.-5:30 p.m. Sunday 2-5.

The Union Gallery
Patrick Young: painted photographs
David Slee: mixed media works

In his painted photographs, Young applies photographic oil paints to black-and-white photos, blending color and tone values as in painting. Thus he is able to adjust and emphasize compositional elements in the photographs and create greater visual impact.

Slee's work is in three areas. His oil pastels present abstractions of the human figure's color, line, and shape on an intimate scale. His negative glass collages are "a new discovery in modifying found objects. They resemble visual free associations." His hanging low-relief sculptures present impressions of Ann Arbor streets and sidewalks. They have been enriched with paint, varnishes and dyes.

Michigan Union, first floor. Tuesday-Friday 10 a.m.-6 p.m., Saturday and Sunday 12 noon-5 p.m. Through July 29.

The Union Gallery
Exhibit and sale of original Oriental art by Marson Ltd.

About 500 prints ranging from 18th and 19th century Chinese woodcuts, Indian miniature paintings and manuscripts, and works by master Japanese printmakers, to modern woodcuts, etchings, lithographs, serigraphs and mezzotints. Wide price range.

Michigan Union, first floor. Wednesday and Thursday July 25-26. 10 a.m.-9 p.m.

Mark Sedgeman: Portraits of Family and Friends

An unusual public showing by a versatile person whose activities and presence have made themselves felt in the Ann Arbor artists' community over the past fifteen years, in part due to the former Mark's Coffeehouse on William Street. Sedgeman regards portraiture as "a viable direction in which to formally establish his career as a professional artist."

107 North Main. 10 a.m.-10 p.m. through Saturday, July 28.

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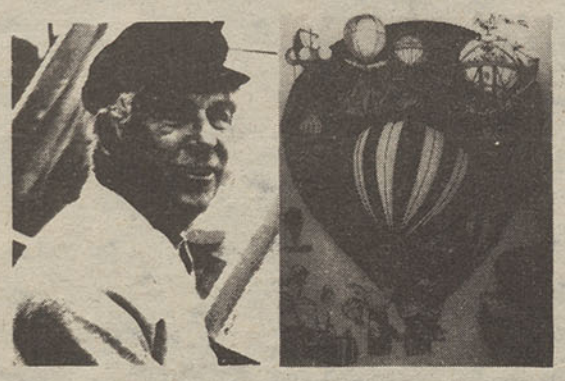

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